MASTODON / FRANK IERO / METALLICA / PROPHETS OF RAGE & MORE

KERRANG!

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TRENT REZNOR & THE ART OF VIOLENCE

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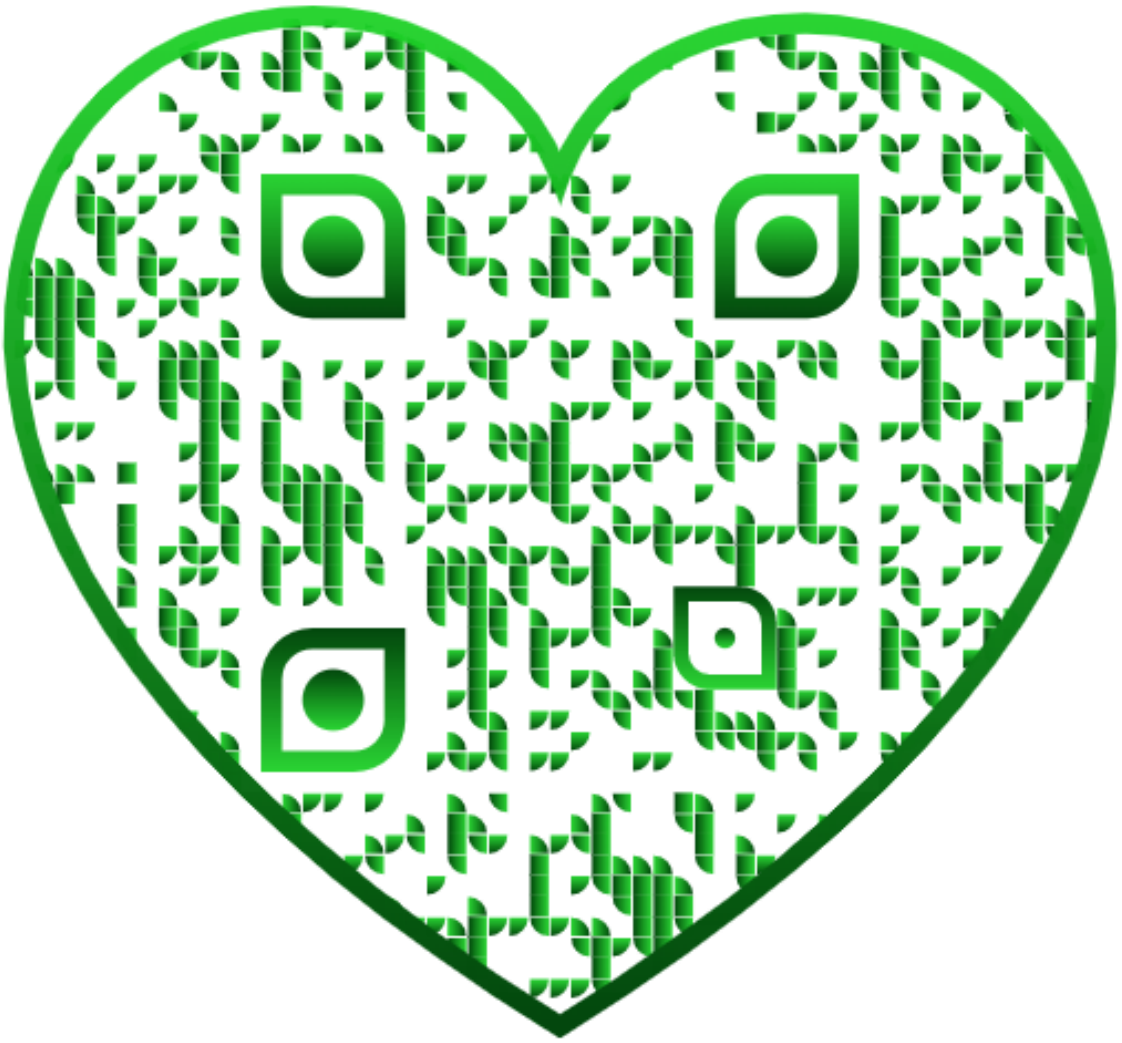

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ISSUE 1688 SEP 16, 2017

IT'S AN undeniable fact that in 2017, we know more about people and their day-to-day lives than ever before. We can save the debate on the merits of that for another time, but chances are, if you want to find out what your favourite band had for dinner last night, you're only the right hashtag search away from finding out.

That, to my mind, is just one such reason that Trent Reznor – a more private person you will struggle to find – is such a fascination. Nine Inch Nails' music has long been shrouded in as much mystery as the man himself, and K! scribe George Garner's portrait of a rock icon is a truly illuminating – and exceptionally rare – glimpse into the most private and interesting of minds.

If you've picked up Kerrang! or turned to Kerrang.com in recent weeks, you might have noticed a few exciting changes. There's plenty more to come, too. Enjoy the issue.

SAM

COVER PHOTO: CORINNE SCHIAVONE **CONTENTS PHOTOS:** ANDY FORD, PAUL HARRIES

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Reasons not to drink straight from the bottle, Tom Morello edition...

BIG PICTURE

RIGHT, NOW PISS OFF TO BED!

SUSPEND YOUR disbelief, for this is a real thing: Josh Homme is going to read CBeebies' Bedtime Story. No, really. At 6:50pm on Friday, Oct 6, the Queens Of The Stone Age frontman will follow in the footsteps of actor Tom 'Bane' Hardy and Elbow singer Guy Garvey in winding up the day with a good book – in his case, Zog by Julia Donaldson. Presumably Auntie Beeb didn't want him doing an alphabet-themed reading, no matter how funny the idea of the Ginger Elvis nursery rhyming 'C is for c-c-c-c-c-cocaine' is...

PHOTO: BBC / PETE DADDS

ON OFF

BIG STORY

IN FROM T

AHEAD OF A PERIOD OF GRIEF AND EMOTIONAL TRAUMA, **MASTODON** WERE ALREADY IN A COLD DARK PLACE. **BRANN DAILOR** REVEALS ALL ABOUT THE BAND'S BRILLIANT NEW EP...

WHEN MASTODON came up with the title of their new four-track EP, Cold Dark Place, it was well before the personal struggles documented on this year's seventh full-length Emperor Of Sand. Considering that three of the members would subsequently witness loved ones battle cancer and guitarist Bill Kelliher's mother would die from a brain tumour in 2016, those words now feel prophetic. Three of the tracks, in fact, came from their 2014 recording sessions for Once More 'Round The Sun and with an additional off-cut from their most recent album, the Atlanta quartet have returned with a surprise one-two punch of kaleidoscopic blood and thunder. Drummer/singer Brann Dailor – whose own mother underwent chemotherapy during these most tumultuous times – tells K! how these four songs are very much part of the healing process…

DID THE WORDS 'COLD DARK PLACE' TAKE ON A NEW MEANING FOLLOWING YOUR INDIVIDUAL STRUGGLES OVER THE PAST FEW YEARS?

"I suppose so. Especially as there's a newer track on there, Toe To TOES, which ties in with the more recent stuff, but we're always going through something. Everybody weathers tragic storms in life; there's always something brewing. Luckily we have Mastodon as a place to put all that stuff. When it comes to our particular brand of art, there's a lot of doom and gloom we have to store so that we don't carry it around in our daily lives. We're super close to this music, it's got our DNA wrapped up in it. We question ourselves over putting all that stuff in there and then having to go dredge it up every night."

TOE TO TOES CARRIES THE LYRIC: 'I WALK ALONE, INTO THE DARKNESS / I CAME TOE TO TOE AND FACE TO FACE WITH THE BEAST'. WHAT KIND OF BEAST IS THAT REFERRING TO?

"When I write lyrics, I go off the cinematic imagery in my head and I saw the protagonist confronting his own personal demons. That was the gist of the lines I came up with, to get you into the story of someone struggling against themselves. We can all be our own worst enemies at times. The beast is *you*. The beast is that reptile brain that lives in every single person – the thing you tried to hide from everyone else. Sometimes tragedy and trauma can bring that side of you to the forefront, and it's down to you to figure out what you're going to do with it."

AS FOR THE EP'S THREE OLDER TRACKS, WHAT MADE YOU REALISE THEY SHOULD SEE THE LIGHT OF DAY?

"I feel like they're pretty different from each other, but are definitely on the more epic side of Mastodon. Songs like The Czar or anything with that Crack The Skye vibe. Blue Walsh was initially a working title, but Brent [Hinds, guitar] liked it so we kept it. One of the guitar riffs sounded like a Joe Walsh riff… but *blue*! I'm sure my lyrics in North Side Star have nothing to do with the title of the song – which is pretty common for us, to name a song something and have lyrical content that's completely unrelated. For me, it was about a situation where you've been hiding. From the outside looking in, everything seems perfect, but in reality the rust is starting to show. People start being able to see that things aren't quite perfect and you need to fix that. Sometimes writing lyrics like that is a way of self-actualising something. Almost like how saying it out loud helps in order to fix yourself or help a bad situation. Thinking about problems, meditating about them over a long period of time is super-helpful and can be the remedy. Right now, for the most part, life is good – this old faithful Mastodon thing gets us through any storm that comes our way!"

IT'S INTERESTING HOW, DESPITE ALL THE SIDE-PROJECTS, MASTODON FEELS MORE PRODUCTIVE THAN EVER RIGHT NOW...

"I just do [synth rock side-project] Arcadea when I can, which is really *not* that often. It took three years to make that record and then it took a couple more to come out. I would work on it every once in a while, whenever we had a break from Mastodon. Same for Troy [Sanders, bass] in Gone Is Gone, it's here and there. I'm not one of the main writers in Arcadea, really it's my friend Core Atoms doing most of that. So it's nice to be in a project where I'm not so involved… because Mastodon is kinda

Mastodon: shiny, happy people… now. Well, maybe not quite

THE COLD

When you show up at the club and everyone's stolen your look. Gutted

"MASTODON IS A PLACE TO STORE ALL OUR DOOM AND GLOOM"

BRANN DAILOR

Ooft. Check out that badass Cold Dark Place artwork!

all-encompassing and takes up most of my emotional space. I don't have that much more to give to other projects, but we do whatever we can when we have the time. You want to put out as much music as you can while you're here on the planet."

SPEAKING OF THINGS TO DO WHILE YOU'RE ON THE PLANET, WHAT WAS IT LIKE BEING ON SET FOR THE GAME OF THRONES SEASON FINALE (PICTURED ABOVE)?

"I was in the shots for the first episode of the latest season, and as for the ending, I'm buried in the back somewhere. I can't find myself (*laughs*)! We were there for about 14 hours, continually walking from one end of this room to another – following the White Walkers on their horses, which was pretty cool. Any time they need us to get in there and help, we're more than willing to sit in make-up and be part of the experience! There's a lot of waiting around, but I'm very used to that – it's pretty much what I do for a living anyways. I guess some of the extras must have been there for months, like in that scene from season five which we were initially part of. Maybe 13-hour days in the mud might get a little old after a while!"

HAVE YOU GOTTEN TO KNOW THE CAST?

"We didn't do too much fraternising, other than talking to Jon Snow for a bit. And we met Khaleesi, but we don't text emojis back and forth just yet."

NOW YOU'VE JOINED THE ARMY OF THE DEAD, ARE YOU ROOTING FOR THEM?

"I dunno – I'm excited to see how it plays out. I'm not really sure what the end-game is for the White Walkers. Maybe they're like sharks – they're destroying because that's kinda what they do. Maybe in the final scene you see the Night King sitting on that throne, but who has he got to rule over? Who knows what's going to happen next..."

Cold Dark Place is set for release on September 22. For updates on Mastodon head to ***Kerrang.com***

WORDS: AMIT SHARMA. **PHOTOS:** GRIZZLEE MARTIN

THE FEED

The Used 2017: as good as new

The Canyon's cover art

Who knew Bert's mouth was a secret portal to Heaven?

HAVE THE USED BITTEN OFF TOO MUCH?

THEIR NEW ALBUM **THE CANYON** SPANS 17 TRACKS AND LASTS ALMOST AN HOUR AND A HALF. IT ALSO FEATURES SOME OF THEIR MOST PERSONAL SONGWRITING EVER, BUT **BERT MCCRACKEN** ASSURES KERRANG! THAT **THE USED** HAVEN'T TAKEN ON MORE THAN THEY CAN HANDLE…

IT'S BEEN three and a half years since The Used dropped their last full-length album, Imaginary Enemy. But, returning with the 17-track The Canyon on October 27, it seems clear that they are more than making up for lost time. With legendary producer Ross Robinson (Slipknot, Glassjaw) at the helm, according to vocalist Bert McCracken this is not only their most expansive release to date, but also their most emotional and honest.

Marking their first album since the departure of guitarist Quinn Allman, ex-Saosin guitarist Justin Shekoski also makes his writing and studio recording debut with The Used, playing a major part in shaping the record and revitalising their sound. Here, the frontman opens up and reveals the secrets behind their bold new direction…

JUSTIN SHEKOSKI INSTILLED FRESH PASSION

"While I can confidently say this record was written by all four of us, Justin played a *huge* part in the process, and his input definitely took us in new directions. It's so generic to use the word 'fire', but he's brought such an inspirational heat to the band. He's so passionate about music, and he's a passionate human being in general, and that bleeds through. We've also never had someone around who's classically trained, and because of him the *language* of music really shines through on the record."

IT TOOK AAAAAAGES

"The record was written in four different sessions spread across the past three years – one we did at the Hurley Studios, two in our practice place and one at Justin's house out in Lake Elsinore, and there seemed to be a different feel to each one. With Justin new to the band, we were also getting to know each other better every time we met up, feeling out what it was we were trying to do and what we were capable of doing. We ended up with a lot of material, and had to cut 20 to 30 unfinished gems. We had a hard time 'shaving that skin' – it was very painful."

THE TITLE IS HAPPY AND SAD

"While the title is in some ways metaphorical, referring to the unfathomable lengths of time it takes for water to carve a canyon through rock, I grew up 10 minutes from Provo Canyon, and some of my life's happiest memories were made there. It's also where my friend took his life, so I have a lot of unhappy memories tied to that place, too. The record is a look at duality and what peace and mortality really mean."

THE SONGS ARE SUPER-LONG

"With the average running time being five to six minutes the record is nearly an hour and a half long, and we're definitely asking people to work a little bit.

"THIS RECORD BECAME MORE THAN THERAPY…"
BERT MCCRACKEN

What we made is challenging, but at the same time it's a record that's true to the heart of rock'n'roll. There are a lot of cool, homage moments that go back to our older records, but there's also a lot of points where you'll be excited and surprised by it. For me personally, this is the hardest thing I've ever done in my life. It took us about four months to make, and I was away from my daughter the entire time. In terms of making a record it was probably the most uncomfortable I've ever been. But, [investing all of] this aggressive, passionate, hard work into something that's not about me is the closest I've ever come to finding peace."

IT WAS RECORDED IN DAVE GROHL'S STUDIO

"Before we would start recording, every day there would be an hour or two of what Ross Robinson called 'psychic surgery', where we'd get really, really into the moment of the song, on a more metaphysical and deeper level. We recorded the drums at Dave Grohl's studio, and every take was like a live show, it was 100 per cent pure emotion, and we were very affected by it all."

IT GOES A LITTLE GOSPEL

"As well as having an amazing gospel choir with some of the most famous gospel singers in the world on the record, we have the same string players and all but one of the same singers that played with us on Live And Acoustic At The Palace. It was a sickly, happy reunion, and not only did that mean we knew how well we worked together, it also means we can take it out of the studio and do it live, too. You'll never be disappointed saying, 'Wow, this doesn't sound like the record at all.'"

THIS TIME IT'S (MORE) PERSONAL

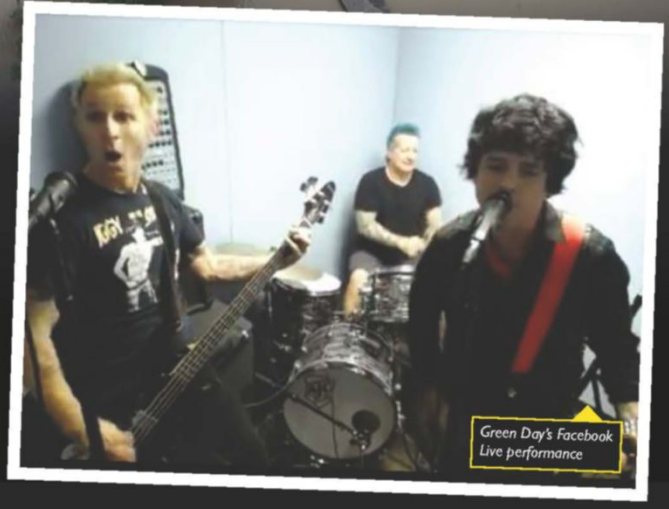
"I wanted to paint a more graphic picture than I have in the past. I always thought lyrics were meant to be generalised enough to be absorbed more easily, but I went really specific this time. It's about what it is to be human, what it is to be in love, and to be loved, it's about a lot of things – but then there are 17 tracks on the record! I was broken the whole [time we were making the] record. I lost a very close friend a year ago, and this album became more than just therapy, it was a cathartic release. I figured out that the one way I can give back to this world is with a little bit of understanding and peace, and I can share that musically. Maybe that can inspire somebody else to hold on for one more day, like I did…"

THE CANYON IS RELEASED ON OCTOBER 27 VIA HOPELESS

WORDS: DAN SLESSOR **PHOTOS:** PAUL HARRIERS

The horrible aftermath of Hurricane Harvey

ROCK FOR HOUSTON



Green Day's Facebook Live performance

AFTER HURRICANE HARVEY BROUGHT DEVASTATION UPON HOUSTON, **GREEN DAY**, **BLINK-182**, **FALL OUT BOY** AND MORE RALLIED TOGETHER TO HELP SURVIVORS...

THE ROCK world has joined forces to help those affected by Hurricane Harvey. The hurricane, which started on August 17, has left at least 70 people dead, displaced thousands of families and has caused billions of dollars' worth of damage.

Green Day streamed a live performance through Facebook Live on September 5 to raise money for the victims of the hurricane, just hours before their show at the MidFlorida Credit Union Ampitheatre in Tampa. Playing as a three-piece in a cramped backstage room, the 10-song set featured tracks from their early albums including Paper Lanterns, Christie Road and non-album song J.A.R. (Jason Andrew Relva). The band's set has so far raised $149,195 for Americares, a health-focused humanitarian organisation, who will provide much-needed help to those affected including medical supplies.

The band are just one of many who've offered their support in raising money for the hurricane relief efforts in recent weeks. Fall Out Boy, who previously announced that all proceeds from their show at Houston's Toyota Center on November 7 will go towards local charities, have also unveiled details of a special limited-edition shirt. The design, which features a simple outline of the state of Texas, is available via their Facebook page and money raised will go directly to the American Red Cross Hurricane Harvey Relief Fund.

Last week, All Time Low donated proceeds from their online store from September 1 to 8 to benefit the Greater Houston Community Foundation, while Sleeping With Sirens, Pierce The Veil and Blessthefall's Beau Bokan have made special shirts to assist those in need. Proceeds from Beau's pink Golden Hearts shirt – similar to one he wore during the recent Vans Warped Tour – will support United Way of Greater Houston, Feeding Texas, and Houston Humane Society.

blink-182, meanwhile, have released a 'Houston Relief Tee' to help those in need, with money going to the American Red Cross. Bassist Mark Hoppus' song Not Every Dog Goes To Heaven also appears on the album Dog Songs, a compilation album which will now donate proceeds to ASPCA to help the dogs affected by the recent events. It costs $8 and is available to download from dogsongs.bandcamp.com.

Elsewhere, Motionless In White are offering VIP packages for shows on their current U.S. tour, with money going directly to disaster relief funds. "You've all been there to support our band, but now is the time that we all come together to support those in dire need," they told fans on Twitter.

X-Japan's Yoshiki, whose Yoshiki Foundation America have offered $25,000 to aid relief efforts, has appealed to fans to donate via a link on his Instagram page.

At the time of going to press, Avenged Sevenfold posted links to various charities and revealed they were planning something to benefit the relief agencies in Texas. "Together with your help we need to all do our part and help those affected by the devastating hurricane," reads a statement on Facebook. "We are putting together some fundraising ideas to help those who need it most."

KERRANG!'S THOUGHTS ARE WITH EVERYONE WHO HAS BEEN AFFECTED BY HURRICANE HARVEY. IF YOU WISH TO DONATE TO A CHARITY DIRECTLY OR LEARN ABOUT THE GREAT WORK THE RED CROSS DO, VISIT REDCROSS.ORG

WORDS: SIMON YOUNG

THEY SAID WHAT?

"MY PHONE IS FILLED WITH CONTACTS LIKE: 'JEFF MET AT GELSONS NEW NEW NUMBER' & 'TED REAL NEW NUMBER IGNORE OTHERS'."

PETE WENTZ, FALL OUT BOY

PHOTO: GETTY

WE WILL REPLICATE YOU

Life without **Queen** frontman **Freddie Mercury** has never been the same, so we were stoked when we found out he'd be brought to life on screen by Rami Malek – aka Elliot Alderson from Mr. Robot – in upcoming Queen movie Bohemian Rhapsody, out December 25. Last week we *finally* got a glimpse of Rami in the role online, and literally couldn't tell the difference. Although we're less stoked about the prospect of him taking on Freddie's vocals… "I'm in Abbey Road [Studios] right now if that should say anything to you," Rami told Entertainment Weekly, who released the photo. "I'm not working on my acting." Wouldn't have this problem if they'd asked Brendon Urie to play the part…

Whizzy play Wembley… Not really

DAMAGE, DINK.

GAME OF THRONES STAR PETER DINKLAGE'S PUNK PAST REVEALED!

WHILE THE climax of the latest season of Game Of Thrones left us all gasping, news emerged that Tyrion Lannister – actor Peter Dinklage – once fronted a punk band called Whizzy. The band were formed in the early-'90s and their gigs were chaotic, with one performance at New York club CBGBs leaving Dinklage with a facial scar. No, not the one you can see on Game Of Thrones – that's Ser Mandon Moore's fault – but a scar all the same.

It got us thinking: which other celebs started life harbouring dreams of becoming rockstars? So we donned our detective hats and got digging…

OSCAR ISAAC

Oscar – who is best known as Poe Dameron in Star Wars: The Force Awakens – was a bassist in a succession of Florida ska-punk bands Petrified Frogs, Closet Heterosexuals and The Worms. His band The Blinking Underdogs released an album in 2001 before he moved to New York to study acting. Ska-punk's loss is very much the Resistance's gain.

PETER CAPALDI

Long before Peter Capaldi became a household name as the star of Doctor Who, he fronted a new-wave-punk band called The Dreamboys. They recorded a three-song 7-inch in 1980, which was released on St. Vitus Records. Someone – probs a Doctor Who fan – picked up a copy on Discogs.com in June for £75!

STEPHEN MANGAN

Stephen Mangan – known for his role in Alan Partridge as a seedy swinger – played in a prog-rock band when he was 14. They recorded an album called The Wizard's Dream, which features a 15-minute song about a dragon. "I'm delighted to report you can't find it anywhere," says Stephen.

BEN STILLER

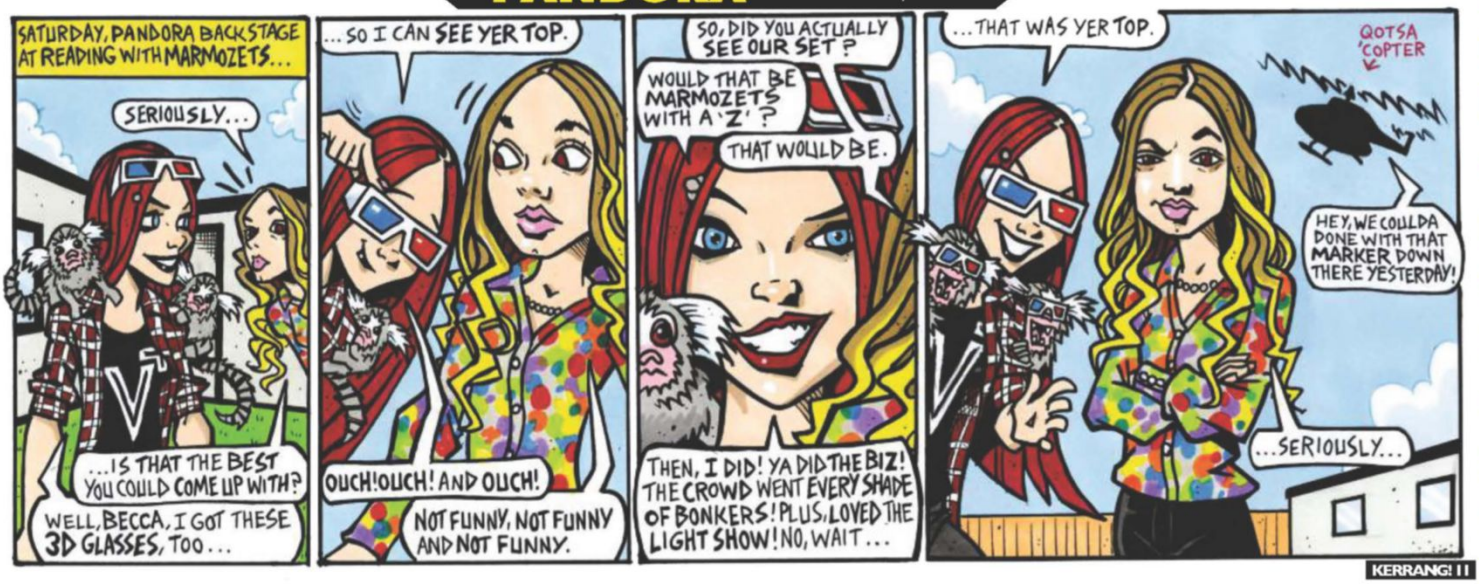
Years before becoming a comedy legend, Ben Stiller played drums for the "ridiculously weird" New York punk band Capital Punishment. Their album Roadkill was recorded in 1982 and was recently reissued by Brooklyn label Captured Tracks.

MAYA RUDOLPH

The star of Bridesmaids spent two years playing keyboards for quirky Moog merchants The Rentals, a band fronted by former Weezer bassist Matt Sharp. They supported the likes of the Red Hot Chilli Peppers and Garbage before she left to join the cast of Saturday Night Live.

WORDS: SIMON YOUNG

PANDORA BY RAY ZELL Rayzell.com



YONAKA

FOR FANS OF: PVRIS, VANT, THE AMAZONS

WORDS: JAMES HICKIE PHOTO: HOLLIE FERNANDO

FIRST THING'S FIRST: WHAT DOES 'YONAKA' MEAN?

It's Japanese for 'dead of night'. Why? "I was telling a half-Japanese friend that I wanted the band to be called 'Midnight' but thought it sounded shit," explains singer Theresa Jarvis. "He said, 'The Japanese word is "Yonaka"', which made me jump around the room with excitement." Oh, and it's '*Yonn-aka*' rather than '*Yo-naka*' – except, Theresa clarifies, if you're using a voice-activated Amazon Echo, which only recognises the wrong pronunciation.

SO, WHERE DID THIS LOT FORM?

In buzzing Brighton, where the quartet were living under one another's noses, studying music and "meddling" in different bands, before coming together. "I was looking for something because the band I was in before were absolutely shit," admits Theresa, who began jamming with drummer Robert Mason. George Edwards – playing in a neo-jazz outfit at the time – walked past the window one day and suggested himself as a guitarist. He then drafted in his bassist flatmate Alex Crosby, who said he'd only fill in for one gig, but never left.

SO, WHAT ARE THEIR LIVE SHOWS LIKE?

Raucous alt.pop affairs, as anyone who caught them at Reading & Leeds last month can attest. Take, for instance, their first gig – at Sticky Mike's Frog Bar – where the low ceilings ensured cracked heads. "I can't stand still and sing," says Theresa. "I've had bruised knees and even been smacked by George and Al's headstocks." George has received his fair share of injuries, too: at a recent gig, he hit himself in the face with his guitar, resulting in bloodshed. "Someone threw loo roll at me, which I took as a heckle," he laughs. "Then I realised they were trying to help!"

"EVERYONE HAS SOMEONE THEY NEVER WANT TO BE LIKE..."

THEIR SHOWS SOUND FULL-ON...

They are – much like the band's work ethic. "We're constantly having ideas, so want to capture as many of them as possible," says Theresa. And while their output is a genre-mixing amalgam, the subject matter is more pointedly identifiable. Wouldn't Wanna Be Ya is about Theresa's dad, who left when she was young, which she still harbours anger about. "Everyone has someone in their life they'd never want to be like," she confesses. For now, however, this quartet are aspiring to be the best they can be. "We're a baby band," says Theresa, "but we're growing up *fast*..."

WHAT YOU NEED TO KNOW

WHAT: Brighton purveyors of dark alt.pop with a hefty side order of riffs.
HEAR: New song, Bubblegum, which Theresa describes as being, "about desire and wanting something – and not stopping until it's yours."
MORE INFO: Facebook.com/weareYONAKA
CHECK OUT: A headline show at London's Borderline on Sept 14, and festival dates in Sept/Oct.

THE NEW BAND YOU NEED TO HEAR NOW!

(L – R:) Rob Mason (drummer), Alex Crosby (bass), Theresa Jarvis (singer), George Edwards (guitar)

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KERRANG! ROCK CHART

IT'S THE WEEKLY CLASH OF THE TITANS, WHERE GIANTS CAN BE FELLED BY THE PLUCKY. LIKE **FOOS** AT THE HANDS OF **MARMOZETS**!

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	3	1	MARMOZETS	PLAY
2	2	2	WHILE SHE SLEEPS	STEAL THE SUN
3	1	3	QUEENS OF THE STONE AGE	FEET DON'T FAIL ME
4	4	1	ENTER SHIKARI	LIVE OUTSIDE
5	2	5	THE DARKNESS	SOLID GOLD
6	2	2	FOO FIGHTERS	THE SKY IS A NEIGHBORHOOD
7	1	7	MILK TEETH	FIGHT SKIRT
8	4	6	WATERPARKS	21 QUESTIONS
9	1	9	ARCHITECTS	DOOMSDAY
10	3	7	WEEZER	MEXICAN FENDER
11	2	11	PVRIS	NOLA 1
12	3	1	BRAND NEW	CAN'T GET IT OUT
13	1	13	GOOD CHARLOTTE	WAR
14	2	11	ROAM	PLAYING FICTION
15	8	7	CURSED EARTH	DEGENERATE
16	1	16	NECK DEEP	DON'T WAIT (FT. SAM CARTER)
17	2	17	VANT	PEACE & LOVE
18	11	5	EMPLOYED TO SERVE	THE WARMTH OF A DYING SUN
19	2	9	ALAZKA	PHOENIX
20	2	18	WITH CONFIDENCE	HERE FOR NOTHING

STAFF PICK!

STEAL THE SUN, WHILE SHE SLEEPS

JAMES MACKINNON, WRITER

"Not in the States for last month's solar eclipse? No problem! Stick this mammoth Sleeps tune on, close your eyes, and bingo! – instant eclipse. You might see red, mind."

DID YOU KNOW?

SOLID GOLD, THE DARKNESS

The latest cut from Lowestoft's finest's forthcoming Pinewood Smile album is an attack on the nonsense in the top end of the music industry. But, fear not, because Justin Hawkins and co. aren't going anywhere. Indeed, they boast in the song that they're happy '*Shitting out solid gold*,' and that when one label exec got too close, they '*Melted his fuckin' face off*.'

INSIDE THE SONG...

BEN BARLOW, NECK DEEP

BEN, TELL US ABOUT DON'T WAIT...

"Don't Wait is an exploration into our heavier side. We knew straight away it would be a good one, a nice change of pace on the record, taking it back to our roots a little bit. It's got a pretty strong political message – it's just telling people to get involved and open their eyes to what's going on in the world. 'Don't wait' for someone else to be your voice. And from there it makes sense to have Sam [Carter] from Architects on the track. As well as having some of the best vocals in the world, the message and the idea of doing the track all kind of came together. Plus, I think he just digs the song, so hopefully you will too!"

DID YOU KNOW?

PEACE & LOVE, VANT

No, it's not a clever title. Peace & Love, written in the aftermath of the Paris terror attacks in 2015, is about the importance of those two wonderful things, and how we have to rediscover their true meanings, like in the '60s and '70s. Which is nice.

STAFF PICK!

LIVE OUTSIDE, ENTER SHIKARI

JENNYFER J. WALKER, CONTRIBUTING EDITOR

"Rou wants to live outside on this massive track from forthcoming record The Spark. Figuratively, not literally. That'd be bloody freezing."

STAFF PICK!

THE WARMTH OF A DYING SUN, EMPLOYED TO SERVE

NICK RUSKELL, ASSOCIATE EDITOR (REVIEWS)

"If you don't already like ETS, you're an absolute mug. Get on it, right now. Ultra-mega-heavy."

STAFF PICK!

PLAY, MARMOZETS

SAM COARE, ACTING EDITOR

"When it comes to making new music, Maynard James Keenan probably glances at Marmozets and thinks, 'Gee, these guys are taking their sweet time...' But what Marmz might lack in in-studio speed, they sure as hell make up for in bangers. Comeback single Play sees Becca, Sam, Will, Jack and Josh channel all of the irresistible melody of their 2014 debut album and mash it through the scuzzy, ratty filters with which they first caught K!'s attention back in 2010. The result? A taster of 2018's as-yet-untitled second LP that's got us wishing away the rest of the year already."

INSIDE THE SONG...

ALEX ADAM, ROAM

WHAT'S PLAYING FICTION ALL ABOUT, THEN?

"It's about pretending, and the realisation that things aren't always how they seem – be it pretending you're okay, saying nothing's wrong when it is, or in the case of Playing Fiction, pretending a relationship hasn't run its course. It was also the last song written and recorded for [new album] Great Heights & Nosedives, so it's strange for it to become the lead single, and we're really happy with it."

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22/09 **NORWICH** UEA
STICKS & STONES / CATALYST

23/09 **LONDON** O2 FORUM
STICKS & STONES / CATALYST

25/09 **PORTSMOUTH** PYRAMIDS
STICKS & STONES / NOT WITHOUT A FIGHT

27/09 **GLASGOW** O2 ABC
STICKS & STONES / CATALYST

28/09 **NEWCASTLE** O2 ACADEMY
STICKS & STONES / SELF TITLED

29/09 **MANCHESTER** ACADEMY
STICKS & STONES / CATALYST

30/09 **BIRMINGHAM** O2 ACADEMY
STICKS & STONES / SELF TITLED

02/10 **LEEDS** O2 ACADEMY
STICKS & STONES / CATALYST

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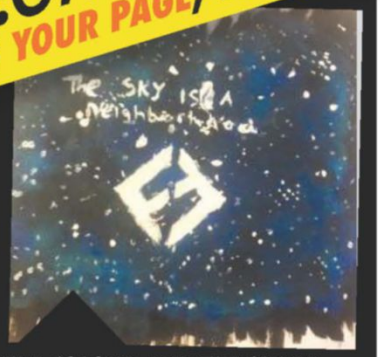


THE COLOUR AND THE SHADE

"I made this for the new Foo Fighters song," says ***Paige Faulkner****. This is very arty, Paige. It looks like you dropped a bottle of Tipp-Ex on some paper and the Tipp-Ex happened to be possessed by a Foo Fighters demon. Or something like that.*

GREY-YARD SHIFT

"My drawing I have done of Vinny Mauro from Motionless In White," declares ***Sammy****. Old Vinny here is certainly motionless, but he's not white is he? In fact, he's very grey... He looks like the other members of MIW shut him out on a freezing cold day for a laugh. The buggers.*

WINNER!

ONE MORE SKETCH

"Hey guys and girls of Kerrang!. I hope you get to see this, my pencil portrait drawing of Chester Bennington of Linkin Park," says ***@TheArtofAsa****. This is a wonderful tribute to Chester, Asa, and must have taken you forever. To say thanks for your dedication, we've made you the winner of last week's Papa Roach competition. Two tickets to their London show and a VIP meet and greet coming your way!*

STEAL THE SELFIE

"Surreal night seeing WSS play an acoustic set in a church! Lovely lads, too..." writes ***@ryanffc97****. Are you sure you caught them playing a gig and not a baseball game? Looks like a baseball game to us.*

DON'T FLORISTRY WITH A GOOD TIME

"Six hours later and Brendon Urie-looking-pretty-in-flowers has been drawn!" says ***Sasha****. Very pretty, although Brendon looks like he's suffering hayfever from all that pollen. Poor guy can't even open his eyes. Fetch him a Piriton now.*

MODERN RUIN (THE PHOTO)

"Here's myself, my friend Jesse and Frank Carter straight after his Kerrang! Tour appearance in Cardiff last year! Amazing gig!" remembers ***@Theothotskesea****. It's taken you rather a long time to send this photo in, hasn't it? Did you lose your camera and recently find it down the back of the sofa? You must have done.*

ALEX STOLE ALL THE PUNS

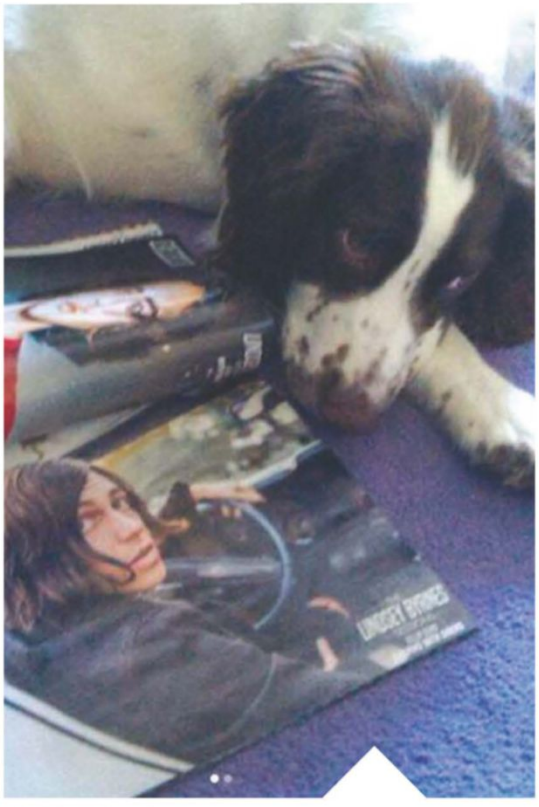
"Art-Shaped Box, Drawn You, On A Paint, Come As You Art, Pennyroyal Tea..." says **Alex Nicholson**. *What the hell d'ya think you're playing at, Alex? You pinched all our puns and left us nothing to run for the headline. Shame on you! Also: great bit of Kurt art.*

WRAPPING WITH BOYS

"Redecorated a Kerrang! poster to wrap presents in for my Dad's 50th!" says **@the_adventuresof_mtmat**. *Yes, you did. Your dad must really hate Architects and really love Creeper, eh?*

182 FEET

"Mr. Matt is too tall to plug his guitar into his amp. He desperately needs a longer cord before the show tonight!" says **@the_adventuresof_mtmatt**. *That's quite the predicament for poor Matt Skiba there. We're the same with our iPhone cable – it's never quite long enough, and we're not even tall, because we're a magazine.*



THE STRAYS

"I don't have a lock of Kellin Quinn's hair, but here's my dog who was obviously separated from him at birth!" says **@rhia0_0**. *"She could also pass off as a Dave Grohl look alike." Why the hell is she sat there looking sorry for herself, Rhia? Stick a little leather jacket on her and start your own dog-based SWS tribute band.*

FACE IN THE CROWD

IS THIS YOU?

FESTIVAL: Loathe
WHEN: 04.09.17
WHERE: Black Heart, Camden

■ HEY, YOU about to get pushed over by that bloke behind you. Bet you had some bruises the next day, didn't you? Well, we're going to sort it so you can get some more. Just email us a photo of yourself and your gig ticket to Feedback@kerrang.com – ***BECAUSE YOU'VE WON A PAIR OF TICKETS TO SEE MAYDAY PARADE***

NEXT WEEK

WIN! GOOD CHARLOTTE TICKETS!

Wanna bag two tickets to see the Maryland pop-punks on their upcoming November tour? Of course you do! All you have to do is send some photos/drawings/whatever to us using #kommunity, and the following items will take precedence to win: 1) Your nails painted with a Nine Inch Nail design, but only nine of 'em. 2) A photo of you force-feeding Awsten Knight ketchup (this will make sense later) and 3) Pennywise the horrid clown drawn as if he'd joined My Chemical Romance circa 2005. Good luck!

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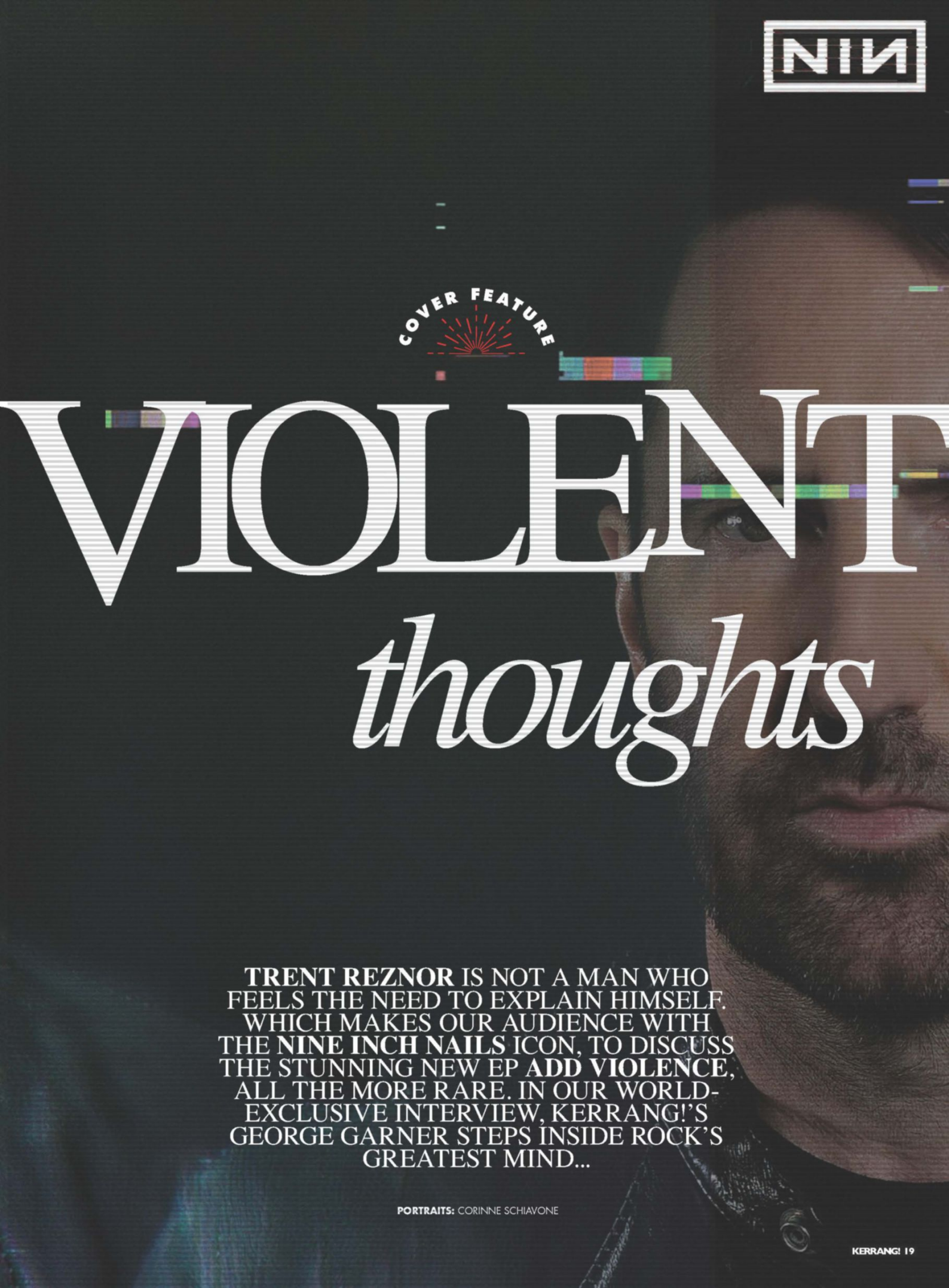


COVER FEATURE

VIOLENT *thoughts*

TRENT REZNOR IS NOT A MAN WHO FEELS THE NEED TO EXPLAIN HIMSELF. WHICH MAKES OUR AUDIENCE WITH THE **NINE INCH NAILS** ICON, TO DISCUSS THE STUNNING NEW EP **ADD VIOLENCE**, ALL THE MORE RARE. IN OUR WORLD-EXCLUSIVE INTERVIEW, KERRANG!'S GEORGE GARNER STEPS INSIDE ROCK'S GREATEST MIND...

PORTRAITS: CORINNE SCHIAVONE

"Hi," says Trent Reznor, by way of introduction. "How's it going?"

In truth, those words should probably belong to us. It has been three years since Kerrang! last spoke to Nine Inch Nails' enigmatic frontman, back when he was working on the Gone Girl movie soundtrack and prepping a UK tour. Today we find him ensconced in his studio, along with his long-term collaborator and freshly christened official member of NIN, Atticus Ross. A lot has changed since 2014.

As soon becomes apparent, in the intervening years Trent has been reassessing his relationship to Nine Inch Nails, Nine Inch Nails' relationship to music, and music's relationship to the world. An example: recently he appeared on HBO's documentary The Defiant Ones, which framed his own trailblazing musical story alongside the likes of Dr. Dre, Eminem, Bruce Springsteen and more. Something dawned on him as he watched it back.

"In the '90s, it did feel dangerous, it did feel – as an artist – that you were taking chances," Trent explains. "The power you had as an influencer to culture felt combustible at times. I'm not saying a song doesn't resonate with someone these days. But as a cultural force or sense of rebellion? America is imploding right now, I don't hear that in the music."

For the record, this is not Trent being jaded. Today he tells K! that he still loves working in popular music, and still keeps his ear to the ground for exciting new bands. It's just that he struggles with a lot of what he hears.

"What I've noticed as I've got older, what has become more difficult to parse out, is how much of it is me changing and being older, looking at things differently, and how much of it just kind of sucks," he deadpans. "How much of it is actually just shitty and how much is it me just *thinking* it's shitty? I've got my own opinions on that."

It didn't help that often his own output – always freighted with a deeply personal lyrical cargo – wasn't necessarily being received in the way he intended.

"As an artist it can be frustrating to work for a long time on an album in today's all-you-can-eat world," is Trent's observation. "It's leaked, dismissed, reviewed, forgotten, commented on in a day or a weekend. On a good weekend."

His prescriptive solution to all the disenchantment above was to head into the studio with Atticus. The result was two incredible, different, yet connected NIN EPs: 2016's Not The Actual Events and 2017's Add Violence. Atticus may have a flu bug today, but it can't camouflage the charge of excitement in his voice as he describes their new material as a conscious "fuck you" to the music scene he glimpses on Sunset Boulevard billboards as he drives to Trent's studio, where artists are sponsored by vodka brands. The next instalment of this "fuck you" will be a third release, making up what Atticus labels a "triptych of EPs". If all goes to plan, they will segue into a Nine Inch Nails album.

In case you missed the memo, Trent and Atticus are on a mission to make music matter again. That's why fans who ordered Not The Actual Events found their packages also came with an unexpected treat: a mysterious black powder. It was NIN's way of making their material something you couldn't ignore.

"I wanted you, when you opened it, to go, 'Urgh, what's *this*?'" says Trent. "A lot of people were pissed off, felt it was dumb, whatever. The point was: I wanted it to create a problem of, 'What should I do with this?'"

Figuring out where to keep black powder is one thing. But figuring out what is going on in the cryptic world of Nine Inch Nails? That's a much, much bigger question.

Flashback to Nine Inch Nails' last album, 2013's Hesitation Marks. Arriving half a decade after their previous outing, 2008's The Slip, it was a brilliant yet dense record; a case of maximum effort going into what was, sometimes, minimalist electronic music.

"That record kind of became a labyrinth of pursuing that vision, for the most part," Trent recalls of its exhaustive creation. "There are moments when it colours outside of those lines, but in general it was a finicky thing that, at the time, we felt we needed to do."

A few years on, once the record was out of his system, 20/20 hindsight kicked in. "I think back to Hesitation Marks, like, 'What the fuck was I thinking?'" Trent says today of the record's process, not quality. The prospect of recording an EP not only offered the opportunity to make music without losing years in the studio, it was a liberating opportunity to surrender to some old musical impulses that had been gnawing away at him.

"I've changed a bit in the last few years," he explains. "This time I allowed myself to say, 'I wonder what it would feel like to revisit loud guitars or sheer aggression?' without overthinking it. It felt a lot more exciting to get aggressive and try some things that we shied away from."

This sentiment not only represents a shift in sound, but also psychology. Throughout his career Trent has prided himself on trying new things, on never ever looking backwards musically. It wasn't a stance that was softening over time. So much so, during our last interview, Trent said he was actually on an active campaign to avoid nostalgia.

"Yeah, so I'm saying exactly the opposite now," Trent quips. "I'm glad you brought that up, because when I say I've changed, that's what I mean. It may not be a change for the better, but at the moment I've allowed myself to embrace aspects of nostalgia that I think are powerful, that a few years ago I would have run away from."

Trent goes on to assume the voice of different versions of himself over the years, the one, say, that would proudly declare, "I'm never going to pick up a guitar again, I fucking did it, it's over!" The results so far have been incendiary songs like The Idea Of You. Even though Add Violence explores different moods, it still ends with the magnificent 11-minute distorted squall of The Background World.

"I'm allowing myself to say, 'I enjoyed playing that guitar, and I liked it when it was turned up to 11, and I liked saying, '*Fuck you*', and that felt pretty fucking good.' You know what? I'm going to do that again because it feels good to me now," he continues. "I'm not going to overthink it. Some of that is being driven, partially from mortality, as I'm getting older. Part of it is that things are pretty fucked up in the U.S. right now – I know you guys [in the UK] have your own burden – it really feels like every time I get up I want to turn the TV on to see if we're still here. It's weird."

In a world like this, it pays to have people you can trust by your side. Fortunately, Trent found that person a long time ago.

In 2016, Nine Inch Nails officially welcomed Atticus Ross into the fold. Any respectable gambling operation wouldn't have taken bets on it. The pair have not only won an Oscar together for their soundtrack to David Fincher's The Social Network (2010), they've worked on a host of other scores, including The Girl With The Dragon Tattoo (2011), Before The Flood (2016) and Patriots Day (2017). Prolific doesn't cut it. To put it into perspective,

"I'VE ALLOWED MYSELF TO EMBRACE ASPECTS OF NOSTALGIA THAT A FEW YEARS AGO, I'D HAVE RUN FROM"

TRENT REZNOR

Nine Inch Nails: Atticus Ross and Trent Reznor, shot exclusively for Kerrang! by Corinne Schiavone

amazingly, their latest release isn't even Add Violence, but rather a beautiful soundtrack to Ken Burns and Lynn Novick's upcoming documentary, The Vietnam War (*see panel, below right*). This body of work is on top of Atticus providing various production duties on many NIN projects, plus being in How To Destroy Angels alongside Trent, his wife Mariqueen Maandig Reznor, and NIN affiliate Rob Sheridan. The real surprise today is not that Trent didn't really even talk to Atticus about making him an official member, it's that it didn't happen earlier.

"I had just felt for some time that he was an incredibly important part of this project," says Trent. "It seemed weird to me that on a film score we share credit, but if we're doing Nine Inch Nails everyone thinks it's just me. I want him to participate in the burden of being in this band."

A sharp chuckle follows.

"It's well-deserved. He's as much of this as I am, and I want him to feel that way, for better and for worse."

The use of matrimonial parlance here is fitting. Trent and Atticus probably spend more time together than a lot of married couples.

"Both of us are not big social people," explains Atticus. "I don't have a big group of friends; I have a very small group. Similarly, the only person who's less social than me is Trent. We just connected as friends, as people wanting to put the same amount of effort in."

They share numerous Siamese mannerisms. They are both soft-spoken – Trent's voice a low rumble, London-born Atticus' still carrying an English lilt – and both express the same mutual respect, have the same stamina for studio sessions and the same passion for music. At one point Atticus says, sincerely, that the first time he heard his music playing in legendary record store Rough Trade was as big a buzz as clutching an Oscar. It's easy to see why Trent admires him.

"For quite some time he's been a best friend – a sounding board and comrade that I don't think I'd ever really had on that level, creatively," offers Trent. "And also personally, in a friendship role, I found it healthy for me to have his input in my life."

This impact has been profound. When Atticus talks about music, he speaks with great detail and passion for creating challenging, sometimes harrowing music, but also stresses the importance of leaving the studio when things get too dark.

You have to wonder if there is a sense in which music is finally fitting around Trent's life in a way that it didn't in the early days?

"That's a good question," says Trent. "The best lesson I've learned on that was from Atticus – he's had kids longer than I have. When we first started working together, I was in the mode of: wake up, start working, work until I go back to sleep. That was my day. Atticus instilled, 'We're going to work from 10am until six at night on weekdays; we're not going to work weekends.' I would find myself like, 'What am I going to do? *Saturday*? What does that mean?'"

Atticus has been more than a friend and collaborator to Trent. Quite possibly, without even realising it, his presence has been educative.

"It taught me that just grinding things out to the very end of endurance doesn't lead to any better result than getting a good night sleep and having some perspective," confirms Trent. "A lot of that was a very immature way of looking at things. A side effect of not being in the studio all the time was that life can start to creep in. Against my understanding as a younger person, there is value to that, there is value to something other than a dark room with a synthesiser sitting in it."

Yet the past is not all synthesisers and dark rooms. It is, at times, a painful, perilous mental space for Trent to inhabit. Even now.

From the outside looking in, it would be easy to see Trent Reznor – husband, father, GRAMMY winner, Oscar winner – and deduce that he is happily riding an upward spiral. Just as he served as a personification of the tortured artist in the 1990s, he now stands as an exemplar of someone who has courageously and successfully confronted addiction and depression to rebuild his life.

Today, the man who once identified as Mr Self-Destruct is friendly, courteous and generous with both his time and answers. He speaks eloquently and with great self-awareness, always presenting arguments and counter arguments to what he's saying and apologising for any tangents. He is as serious about music as you would expect, but also quick to laugh, sometimes at the expense of the world, sometimes himself. He

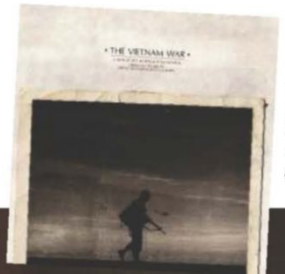
Trent onstage at Lollapalooza in 2013

VIETNOW

THIS MONTH SEES THE RELEASE OF TRENT REZNOR AND ATTICUS ROSS' MAMMOTH SOUNDTRACK TO THE NEW KEN BURNS AND LYNN NOVICK DOCUMENTARY, THE VIETNAM WAR. HERE THEY OPEN UP ABOUT THIS HUGE UNDERTAKING, AND THE EMOTIONS IT STIRRED UP IN THEM…

TRENT: "Years ago we got a call from Ken Burns saying he would like us to score his upcoming 18-hour film, that he feels it will be a very important document on the story of the Vietnamese war. It ranges from stomach churning to, as you can imagine, very teary, emotional scenarios. I realised how little I knew about the conflict to begin with. It's important, it's going to be heavy, and probably controversial, but we knew it would be done with integrity. The mechanics of, 'How do you score an 18-hour film?' A lot of it was me asking Ken to come up with a kind of list of emotional themes that he needed covered. He gave me a really interesting list that proved great as a composer – for us it was a dream come true."

ATTICUS: "Take the music out of it, it's an incredible piece of work from Ken and Lynn. They've spent 10 years making it. I think it's pertinent to the times we live in now. I don't want to give too much away about it, because I do highly recommend people watch it. It blew my mind. I don't know whether he just found the most eloquent veterans in the fucking world, but when these guys are talking, it will bring you to tears when you hear them describing what they went through, what reads to me as the pointlessness of a lot of it. It's heartbreaking on all sides, there's just as much importance placed on the Vietnamese story as it is the American. In terms of a viewing experience, I found it incredibly interesting, harrowing and emotional."



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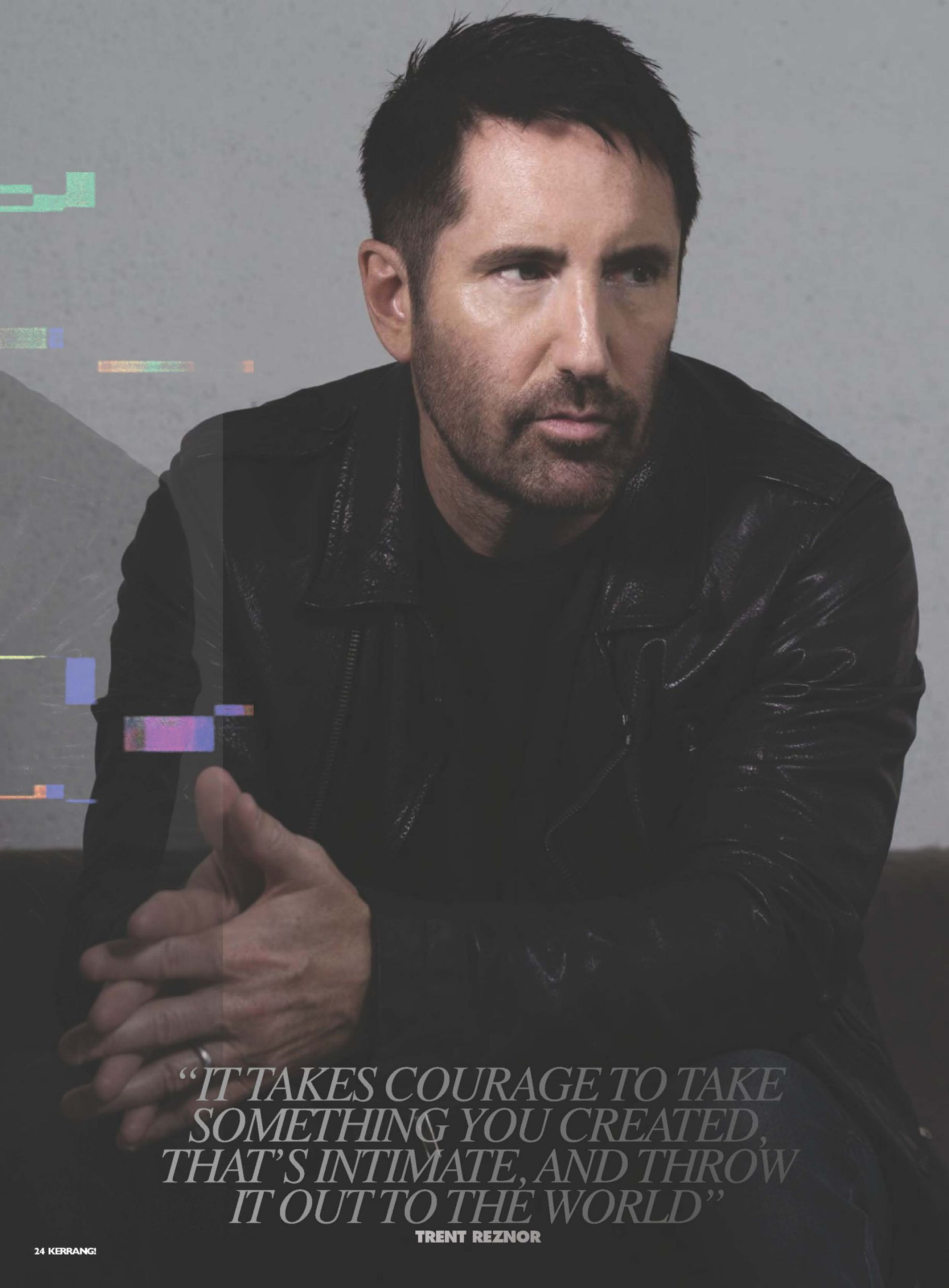


"IT TAKES COURAGE TO TAKE SOMETHING YOU CREATED, THAT'S INTIMATE, AND THROW IT OUT TO THE WORLD"

TRENT REZNOR

speaks as someone who has not only survived torment but drawn wisdom from it. K! asks him about how he managed the process of learning to make uncomfortable music from a comfortable place…

"I had romanticised the idea of what drugs and alcohol's role in my life was," he reflects. "I'm not saying it didn't provide great moments of great escape and relief, and easing of pain, but it wound up creating chaos and destroying things – destroying creativity, in my case. There was an awkward adjustment of learning how to live without that, without those things, those people, those crutches and habits. Once I got on stable ground and started to understand how my brain worked without all that, musically at least, I can do more because I can remember what I did, I can think deeper about things."

Before long, he ponders the ramifications of this on Nine Inch Nails' new music. Or, more specifically, the lyrics he has found himself writing of late.

"In terms of not feeling like I want to kill myself all the time, where does my inspiration in music come from? And why am I not writing Paul McCartney love songs?" ponders Trent. His low voice lifts as he says the words, in a way that suggests he is actually asking himself the question.

"I'm inspired by how I feel, and I attempt to be as honest as I can be about those feelings. Not The Actual Events, for example, was I think one of the ugliest records I've written in a long time, certainly sober. I allowed myself to go down some dark holes that I realised, in sobriety I hadn't allowed myself to. I don't mean I'm using drugs, but I was allowing myself to think deeply about things I've felt, and things parts of me still feel."

You've become more comfortable with the past, then?

"I think so," he says. "I've spent lots of time running from it. I've allowed myself to go down trails of memory I hadn't spent time thinking about, experiences I went through, in an effort to understand what's happening right now. I'm saying that as a U.S. citizen, as a father, as a middle-aged guy, as a person who's had close friends of mine, my age, die. You know, looking through mortality. I'm trying to be observant, not simply as a writer or an artist, but as a person, a human trying to quantify what's happening right now. The catalyst I think being this happening against a backdrop of political turmoil."

Evidence of this is everywhere on the two EPs. Look no further than Add Violence's stunning single Less Than referencing '*missile trails across the sky*' – a description that, worryingly, chimes with so many recent headlines. For now, Trent and Atticus are shielding the connecting themes of the records.

"This will make more sense," promises Atticus. "Time will tell."

With the past covered and the future a tantalising question mark, next on the agenda is that most fleeting of things: the present.

In the here and now, Trent and Atticus are enjoying what NIN's frontman calls a "rare moment before we overburden ourselves". Not only is EP three in its pre-natal stage, they also have live shows to plan for. NIN made their stage comeback in Bakersfield, California back in July – their first show in just under three years. The incendiary footage that emerged captured a band in ferocious form. Gone are the intricate light shows that pulverised retinas last time around, replaced instead by a stripped back, primal show. Watching it, you would never guess that Atticus is, as he says, still acclimating to being part of a live experience he finds both "terrifying and exciting".

Meanwhile, K! wonders how Trent is managing an altogether different project he mentioned last time we spoke: the noble art of not giving a fuck.

"I think I'm getting more successful at tuning out people's opinions," he laughs. "It's another benefit about getting older: you really don't give a fuck about almost anything. I think that's freeing in a lot of ways. What I'm telling myself at the moment is that…"

He pauses.

"I'll say something that's pretty arrogant because it makes for good headlines, right?"

Well, let's see…

"Let's just be honest, alright? I've got a few zingers left in me," he says. "It takes a great amount of self-belief to put yourself out there as an artist. It takes a great amount of courage to take something you created, that's intimate to you, and throw it out to the world and see what happens. We're in a culture right now, and have been in a culture for the last several years, where it's sport to snipe and attack and criticise. I think a lot of bands, as a result of the very fickle, fleeting love of the trendy blogs that might make your career for a minute but then turn on you on a dime, are being too concerned about that. That is a recipe for bad art and sounding like everybody else and leading a very cautious, unexplored artistic life."

Tuning out critics has been particularly helpful in putting Trent's own artistic life into context.

"Everything I've put out I've deeply believed in," he says. "I'm not saying you'll like it all, I'm not saying you should like it all, but we weren't winging it. We put out the best stuff we could do, and more than one time I've had that come out and be shitcanned or dismissed, and then five years later or 10 years, 'Oh, that was the best record I'd heard in…' Well, fuck you! I'm saying the 'fuck you' part flippantly, but the point is, I've been ahead of the curve sometimes, and I'm not that worried about the opinion that wants to say whatever it might be, good or bad. Now, I could go back – I'm not going to – and say, 'That didn't age as well as this did,' and, 'In hindsight maybe I wouldn't have made that record that long,' but those are things I can live with. There's nothing where it's like, 'I fucked that up.'"

As the conversation closes, there's time for one more question. People aren't always quick to adjust their perceptions of musicians in the public eye – in light of all the changes you've gone through, how well understood do you feel as an artist at this point?

"I think there was a time when I would have said, 'I'm not this, I'm not that,'" Trent offers. "These days I'm not driven by what I have to prove to the world so much. That doesn't mean I'm any less driven, but I don't feel like, 'If I just had this then I'd be okay,' or, 'If everyone knew I could do this thing,' or, 'If I could just win that thing or get an opportunity to do this.' Internally, I'm kind of in awe of what music can do, what potential there is, what I don't know, and what I'd like to learn. I feel pretty optimistic about what I'd like to get done, not goals of, 'If I could just play that venue, then I'd be okay!' I tried that, it doesn't work."

And with that, K! wishes Trent and Atticus good luck with the next EP and touring.

"Thanks man," Trent replies. "I look forward to the next conversation where I'll go back on everything I just said."

Then he laughs.

NINE INCH NAILS' ADD VIOLENCE IS OUT NOW (DIGITALLY) VIA THE NULL CORPORATION. IT IS RELEASED ON CD ON OCTOBER 13, AND VINYL ON NOVEMBER 17. SEE NIN.COM FOR MORE INFO

BESIDE HIM IN TIME

ATTICUS ROSS RECALLS HOW HE FIRST MET **TRENT REZNOR**…

"I first met Trent because I was in a band called 12 Rounds that was signed to his label [Nothing], so we – that's me and my wife – came out here to finish an album. We went to Nothing Studios, which was insane. I'd never seen a studio like that in England, especially someone's own studio. He had a massive control room with every bit of gear I'd ever wanted in my entire life. We met and we just kind of clicked. My very first impression was that I was kind of freaked out. Using 'hero' is a weird way to describe it – but he was someone that I hugely admired. To be sitting in the same room as him, making music with him, and I'm just someone from a small band from London, was a really big deal. Over the course of time, there's lots of people I've met that I've greatly admired and they've been kind of a let down, but that hasn't been the case with Trent. It's difficult not to sound like I'm blowing smoke… you know what I mean? The truth is, I've worked with a number of different people and I do consider him to be the most naturally musical. He's an incredible musician."

INTERVIEW

10 STEPS TO...

UNFUCK THE W

TRUMP IN THE WHITE HOUSE. NAZIS OUT ON THE STREETS. THE THREAT OF
MESSED-UP PLACE RIGHT NOW – AND **PROPHETS OF RAGE** ARE THE SOU
DOWN WITH **TOM MORELLO**, **CHUCK D** AND CO., TO HEAR TH

WORLD

NUCLEAR WAR IN THE AIR. THE WORLD'S A PRETTY
UNDTRACK TO THE FIGHTBACK. JAMES HICKIE SITS
HEIR MANIFESTO FOR A BETTER PLANET...

At a time when you can't turn on a television without seeing footage of neo-Nazis marching in America, or U.S. President Donald Trump failing to condemn them, we need Prophets Of Rage more than ever. Fittingly, it was reading the news that provided Tom Morello with the spark for the band in the first place. The guitarist was leafing through a newspaper when he came upon the headline, 'Donald Trump Rages Against The Machine'.

"I just thought, 'That is *not* what we had in mind,'" says Tom of this gross misuse of his former band's name. "So I tweeted about it. Then I realised I had to do more than tweet about the shit that was going down, so I started making phone calls."

The first were to his Rage Against The Machine/Audioslave bandmates, bassist Tim Commerford and drummer Brad Wilk, who heeded their friend's call immediately, before the three decided to recruit other like-minded firebrands for a special assignment. Offers were subsequently extended to three men who are not only legends thanks to their own musical projects, but all of which had experienced injustices that had made them *rage*.

Public Enemy's Chuck D was born in 1960 with

PHOTOS: ANDY FORD

DJ Lord

the word 'Negro' on his birth certificate, his childhood spanning a turbulent decade in American history. When the Civil Rights Bill was passed in 1964, he recalls even at such a young age wondering, 'Why is this just for *us*?' Cypress Hill's B-Real, meanwhile, was born to a Mexican father and a Cuban mother, growing up in southern Los Angeles, where poverty meant the disillusioned turned to drugs and gang violence – with police brutality adding to the already combustible atmosphere.

"On paper we looked at it: Chuck D and B-Real, legends in their own right and both with such a unique timbre to their voices," recalls Tim. "We thought, 'How would that sound together?'" Pretty fucking cool as it turned out.

The line-up was completed by DJ Lord, turntablist for Public Enemy since 1999, who recalls picking up his plastic baseball bat as a child, with every intention of visiting the racist husband of the woman his mother was nursing, who'd described his wife as a "n***** lover".

The band began playing live shows – including one outside the Republican Party's national convention in Cleveland, Ohio in July 2016 – with sets made up of a mix of songs from their respective bands, before turning their attention to music under their own banner.

This has culminated with their forthcoming self-titled debut album, which was written, recorded and mixed within just three months. It was produced by Brendan O' Brien, who'd manned the console on RATM's Evil Empire (1996), The Battle Of Los Angeles (1999), and covers album Renegades (2000), and heeded the call of this supergroup – a term the band has varying levels of enthusiasm for…

"It's six brothers that get together and make music; we don't have a whole lot of control over what people are going to say about it," suggests Brad. "It's not like I go into rehearsal and go, 'Fuck yeah – I'm in a goddamn supergroup!' I'm down with superheroes, though – they're fucking badass! That's as close as I'll get to the word 'super'."

"Chuck likes the term 'supergroup' because he believes that we're a super-duper-group," laughs Tom. "I chafe at it because there is historic precedence for supergroups – Audioslave notwithstanding – being dodgy affairs. We're revolutionary musicians each with special powers who have got together to perform two tasks: 1. Rock your ass, and 2. Unfuck the world."

Given the pedigree of the band's constituent members – not to mention their incendiary live shows, including an incredible gig at London's O2 Academy Brixton in June – we know they can do the former, but how do you begin going about the latter? Kerrang! sat down with these six men on a mission to find out…

Chuck D

1 REALISE THE TASK IS *NOT* INSURMOUNTABLE

Tom: "The world has been fucked in different ways throughout its history, and sometimes people stand up and unfuck it. There was slavery, and that ended; women didn't have the right to vote, and that ended; there was apartheid, and that ended; there was a Berlin Wall, and that fell. Those things didn't just happen by divine ordinance; it was because people just like Kerrang! readers stood up in their place and time and took a stand to do what was right and make the world a better place. There were specific issues with those things I've just mentioned, and there are specific issues in our time, too. My overall take is that the people that own and control the planet don't deserve to, and should be dethroned."

Tim Commerford

DJ Lord: "At times, of course, you can feel it's insurmountable, but it's a never-ending process. It was here *before* Donald Trump and it will be here *after* Donald Trump. There's a lot of work to do, and everything that's worth doing takes effort."

Tim: "Do I really think that there's one person on this planet *right now* that can do something and unfuck the world? No, that's not possible, but there are lots of little things that can be done, and in our situation, writing the soundtrack for it, that shit's important! Music fires people up and makes them take it to the next level, and that's ultimately what we're trying to do."

2 REMEMBER *EVERYONE* AND *EVERYTHING* IS POLITICAL

Chuck D: "What does it even mean when people say we're more 'politically conscious' than other bands? A person wakes up as a musician and tries to find out how they feed something other than themselves. They might be a parent, perhaps begrudgingly, and have to figure out how to figure *that* out. To me, *that's* a political movement: the politics of working out how I get this energy over to my screaming-ass kid. I think it's in the back of the mind of all adults to think about how to survive for people other than themselves, even if it's their bandmates. I always look at trying to understand your surroundings as a political thing."

3 HAVE THE BEST PEOPLE BY YOUR SIDE

Tim: "The origin of Prophets Of Rage came from Tom and his views of the world, which inspired him to want to kick this off, and then he came to me and Brad. It was a pretty universal, 'We're in!' There was no rulebook, and there never has been a rulebook for any band I've been in with Tom or anyone; you just go into your creativity and you make what you make. What's come out so far is a fingerprint of what we're all about, and it's a beautiful thing. It's over 30 years of music that Chuck has made, and [Tim, Tom and Brad] are going on 30 years, so it's a good, giant chunk of the pie of rock'n'roll and hip-hop. It's amazing to see what comes out. There's so much music that Chuck knows about that I've never even heard – and it's the same with B-Real and DJ Lord. It's exciting to know those guys are going to bring this whole other catalogue of influences to our song-making progress."

4 SEIZE THE STEERING WHEEL OF HISTORY

Tom: "When it comes to the specifics, then the issue of deteriorating environment is very, very real – and is probably the greatest threat in the history of mankind. You can deal with that issue on a daily basis through things like recycling, but on a bigger scale it's about deposing those who would sell the soul of the planet. Donald Trump announcing that he was pulling out of the Paris climate accord is the most disastrous, and dangerous, decision made by any U.S. President in history; he's mortgaging the planet for short-term gain for some of his rich buddies. That's one of the things that sound the alarm, not just to a rock'n'roll band, but everybody in their place and time. There's a constant struggle for the steering wheel of history; to pretend that you're a non-actor in history is to accede to the evil that is done by those who would hurt humanity."

5 BLEED AND BELIEVE

Chuck D: "It's one thing to do a song in the studio, and it's another to play it live, but the ultimate thing is *bleeding* and *believing* a song. If you're able to bleed and believe a song at the same time then you're going to kill anybody,

Tom Morello

"The people that **CONTROL THE PLANET** should be dethroned"
TOM MORELLO

anytime. Some songs that you have may be so difficult that you might not believe in them enough, and if you don't believe in them then you can't bleed them. But once you bleed a song you believe in, then you think, 'This shit right here, I'll fucking go to the grave with it.' That's not easy."

6 STOP INJUSTICE FROM BECOMING THE NORM

B-Real: "I grew up around gangs so I became accustomed to seeing the fucked-up things that happen when you're living in a neighbourhood that's poverty stricken, where drugs are being sold everywhere, and people are killing each other for a piece of territory because that territory makes them money. The powers that be let it happen because in some way they were benefitting from it. You have people feeling they have no other opportunities, so this is the way they have to earn money to survive, and then it becomes dangerous – hence the crackdown from the police. The police began looking at all these kids in the neighbourhood like they were the same, and you get police brutality going down every other night because the police were justified in their minds as doing their job. When this happens for years and people get away with it, it becomes the norm."

7 DO YOUR BIT, AND BE EMPATHETIC

Brad: "You need to think about things on the level of, 'Hey, when I wake up today, what can I do to help make the world a better place?' because the world is not going to change by itself; it's going to take *you* to change it, and it's going to take all of us thinking like that. If you take it one by one, and person by person, then the possibilities are increased. I really like the song Living On The 110 because it's really cool and the content is highly relevant. Many people are on the verge of poverty, living pay cheque to pay cheque. I've been there and it's a scary feeling, especially when you have a family and all these responsibilities, and you're stuck in this game. You have a house, and then the next day the bank has your house and you're living under a freeway. These are problems going on in our time right now."

8 RESPECT MUSICIANS – *ALL* MUSICIANS

Chuck D: "There are acts like [Prophets Of Rage], more than ever, in fact, but what pisses me off is how the media fails to acknowledge anybody that doesn't make the money; there's those people vanning around from town to town and nobody gives a fuck. There's got to be a group at the top that gives a fuck about not only the 'little person', but how about the 'little musician' that's just trying to see if they can keep some food on the table. That shit makes me pissed-the-fuck-off."

9 HAVE BRENDAN O' BRIEN IN YOUR CORNER

Tim: "I like to make the sports analogy, as it's a very sporting thing what we're doing. People think that the song is the execution, but it's the gameplan, and then you take it to the stage in order to run a play. Brendan O' Brien is the offensive and defensive coordinator. He's got an incredible ear and is an incredible musician who has perfect pitch and can kill it on any instrument, whether it's bass, keyboards or guitar – I don't care what it is. He's not some guy who comes in and says what he wants and then the engineer does it. Brendan knows how to do it all. He demands respect from musicians, and he definitely gets it from us."

B-Real

10 AND WHILE WE'RE AT IT... LEGALISE MARIJUANA

B-Real: "I didn't plan to write a cannabis-related song for this album. I know my brothers understand and respect what I do in that arena, but I didn't want to come pushing my 'other' politics on them. When we'd done all the other stuff on the album they said, 'We've got Dr Greenthumb here, so how about a weed song?' So *boom*, I obliged and we made Legalize Me. The music in the first half has this really celebratory style, so that's how I wrote the narrative: '*We're smoking in California / We're smoking in Colorado / We're medicating in Toronto.*' This fucking plant helps unify and heal, so let's legalise it. In any state that has collectives and cultivations, it's a huge new revenue stream – and it creates jobs, too. A lot of these states need an infusion of economics, and this is the number one cash crop."

PROPHETS OF RAGE'S SELF-TITLED ALBUM IS OUT ON SEPTEMBER 15 VIA CAROLINE

Brad Wilk

KERRANG! TOUR 2017

THE AMITY AFFLICTION

PHOTO: PAUL HARRIES

MARMOZETS

BECCA MACINTYRE

PHOTO: PAUL HARRIES

KERRANG!

ARCHITECTS

PHOTO: TOM BARNES

KERRANG!

NOTHING BUT THIEVES

PHOTO: GOBINDER JHITTA

PHOTO: GRIZZLEE MARTIN

PHOTO: LINDSEY BYRNES

ANATOMY OF A ROCKSTAR

AWSTEN KNIGHT WATERPARKS

THIS FRONTMAN IS SCARED OF TRYING ON TROUSERS AND HAS NEVER EATEN KETCHUP. SURE...

fig.1

THE LIFE ADVICE I LIVE BY IS...

"If you're creative and your head's not in the future, you're on the way out. People ask me to check out their bands, and if it's standard pop-punk shit, it's like, 'Everybody has been doing this better than you for 20 years now.' It sounds like a dick thing to say, but don't do shit that everyone around you is doing."

fig.2

MY FAVOURITE SMELL IS...

"There are certain soaps that I like – there's black cherry and green apple soap. I get super-nostalgic when I smell them. I also like the smell of mothballs, which I know smells kinda like old people. The last one's super corny: it's this perfume called Light Blue by Dolce & Gabbana. It's all fancy and stuff, and it's what my girlfriend wears – it smells *so* good! Every time she sprays it I'm like, 'Fuuuuck! I smell just like her face!'"

fig.3

SOMETHING I'VE NEVER DONE IS...

"Eaten ketchup. It smells bad, and I just never wanted it as a kid. By the time I got to 15, I was like, 'Oh shit, I've never had ketchup!' so it was funnier to just not have it. I've never had mustard, relish, mayonnaise, any condiments; I'm super plain. It's not like ketchup's good for me, either, and I try really hard to be healthy."

fig.4

THE WEIRDEST DREAM I'VE EVER HAD...

"Was back in March when we were on the All Time Low tour. A guy with a deformed face was kicking off his foot at me. His foot was shaped like an avocado, and it would bounce around. It wasn't funny, though, it felt really demonic and weird. Also, someone tried to kill me and take my phone. I only have weird, bad dreams. I haven't had a good dream in a very long time."

"SOMEONE TRIED TO KILL ME AND TAKE MY PHONE..."

• AWSTEN KNIGHT •

fig.5

THE MOVIE THAT MAKES ME CRY IS...

"Marley & Me. I remember being like, '*Daaaaaaaaaaaaaaamn!*' I've got a soft spot for dogs. On Instagram I don't like following my friends back, I just follow dog accounts. I'm not one of those people who watches sad things more than once – I'm like, 'That was *really* sad, I'm *not* doing that again.' There's also a movie called The Impossible, and that made me cry, like, *eight* times."

fig.6

MY BIGGEST FEAR...

"Used to be slightly open doors, but when things started going well with the band it became failure. No signs point to failure right now, but it would be a scary thing. I also hate brown recluse spiders and trying on pants [trousers]. Brown recluse spiders, when they bite you, your skin and flesh starts to rot within half an hour. And pants are just never exactly right, and usually dressing rooms are small and the music is loud. It's a totally anxious feeling."

fig.7

MY DEATH ROW DINNER WOULD BE...

"Not junk food! I wouldn't want to feel like shit if I was about to die. If I eat bad food I feel crappy, so I don't want to be sitting there in the [electric] chair like, 'This sucks!' I'd rather be like, 'I feel like a golden god! Do it!' One of my favourite things is salmon and broccoli. Or maybe I'd have crawfish – some Louisiana spicy crawfish. For dessert I'd have Icee [ice lolly] push-up pops. If I get those it's a problem – I'll kill the whole box."

fig.8

EVERY BOOK THAT I READ...

"Has had some impact on me. There's a book called Damn Good Advice (For People With Talent) [by George Lois] – that is *insane*. It's about how to utilise your own creativity. Then there's a book called Everyone's A Aliebn When Ur A Aliebn Too [by Jomny Sun], and it's so good! It's about *everything*, it's like a life-assessment book. And I'm currently reading Tina Fey's Bossypants. That's really funny."

fig.9

IF I HAD TO DO A JOB NOT INVOLVING MUSIC, IT WOULD BE...

"Writing. I'm naturally business-minded, so it's weird that I'm doing music (*laughs*)! But it would be fun to write, whether that's books, or for a TV show. When I was growing up I wanted to be an author *and* illustrator, and there was a phase where I wanted to do archaeology – digging up rocks and bones, stuff like that."

WORDS: JENNYFER J. WALKER **PHOTO:** GRIZZLEE MARTIN

INTERVIEW

LESSONS IN PUNK

WHEN HE WAS JUST 10 YEARS OLD, **FRANK IERO**'S WORLD WAS FLIPPED UPSIDE DOWN BY THE SOUNDS OF PRODUCER **STEVE ALBINI**. AND WITH THE TWO FINALLY GETTING TO WORK TOGETHER SOME 25 YEARS ON, HIS IMPACT IS STILL BEING FELT ON FRANK'S LIFE. MATT ALLEN PLAYS HOST AS THE PAIR TALK PUNK, LIFE AND *THAT* NIRVANA RECORD...

ILLUSTRATION: SAM DUNN

When Frank Iero made time at the tail end of his touring plans for his debut album, .Stomachaches., to turn his thoughts to the frantic punk rock thrash of his latest EP, Keep The Coffins Coming, there was only one studio name on his "bucketlist". Enter: Steve Albini, the U.S. underground figurehead first made infamous as the singer-songwriter with Big Black, Rapeman and Shellac, and later as engineer to a raft of era-defining albums. During the American punk explosion of the late-'80s and '90s, Steve worked with a clutch of your favourite bands' favourite bands, including the likes of Pixies, The Jesus Lizard, Fugazi, and most notably, Nirvana on their third and final studio record, In Utero.

A session was quickly arranged.

"I knew of Frank," says Steve today. "I knew of him more than I was familiar with the music itself, but I wasn't versed in his solo stuff or what he was planning on doing."

Frank and his band, The Patience, drove their U-Haul to Steve's Electrical Audio Studio in Chicago where they pulled together four tracks – I'm A Mess, BFF, No Fun Club and You Are My Sunshine – in a raw-but-instantly infectious taster for the band's forthcoming album. "This session gave me a lot of confidence," says Frank, "in my vision for what I want in these songs and the next record to sound like."

To celebrate this noisome union, Kerrang! have drawn together both Steve and Frank to talk through the importance of punk, Nirvana, defining musical influences and, somewhat weirdly, cucumbers and coffee. This might get a little noisy…

MAKING A NEW SOUND

FRANK: "I was 10 or 11, hearing Nirvana's In Utero, The Breeders' Pod, Pixies' Surfer Rosa and thinking, 'Who's doing this? Why are these records making me feel like I'm in the room with this cymbal? Why is this bass in my chest?' That was Steve…"

STEVE: "You've named several of the most distinctive bands of that era. I feel I'm quite lucky that I got active at a time when there was an incredibly fertile scene, when an awful lot of really distinctive, headstrong bands were making their signature albums. [There was] an incredibly fertile arc of underground and experimental music and rock music where punk was the starting gun, and everything fractured from there and everybody went off on their specific tangents."

FRANK: "Was I nervous meeting Steve? Fuck, yeah!

> "STEVE ALBINI IS ONE OF A KIND!"
> **FRANK IERO**

He's one of a kind. I thought he would be more of a 'producer', but he's not. He'll tell you straight up, that's a dirty word to him."

STEVE: "I've been accused of having the bedside manner of a walking refrigerator. Basically, I tend to keep my mouth shut during sessions in terms of offering opinions on how the music should go, or how the band should interact. That comes out of my background of being in bands myself and not wanting other people to mouth off about how we should behave ourselves.

"I've been in situations where I've felt like the band was conking the whole thing up badly, but them experiencing that is part of their experience of making a record. And them overcoming that is also part of the experience of making a record. Yeah, I could call in session musicians and get a simulacrum of their music, but it wouldn't legitimately represent those people on the record. When you're buying a record, you're not buying the sound, you're buying everything that got that person to the point where they made that sound…"

FRANK: "With [.Stomachaches.] I recorded it all myself. I didn't know if I wanted to do the next record with someone else, in an actual studio and not just my basement. To work with Steve and have him tell me, 'What you're doing got you to this point, so you must be doing something right, I don't need to tell you that [a song] is good. If you feel it's right, then it's right,' that was huge. If I didn't have that experience or all of these experiences leading up to it, I don't know if I would have had the confidence to continue this solo career."

STEVE: "I feel like me doing a good job and the band hearing results that excite them is going to be a bigger boost to everyone's morale than 'Story Time With Uncle Steve', or me blowing smoke up anybody's ass."

FRANK: "We were in the infancy of what the next thing was going to be. We had just got off the road with .Stomachaches., I had maybe a couple of songs written that I thought would be good. I knew that I wanted to do Best Friends Forever with Steve. I also knew that No Fun Club was a Steve song. He was a little ill when we got to the studio. It was cold in Chicago, and I remember as soon as he came in he put on the coveralls and was ready to go."

STEVE: "The coverall thing sounds like an affectation, but it's actually a very practical way to avoid fucking up your clothes when you're crawling around on the floor trying to plug things in. As I recall, we retired a jump suit while you were in the studio because the pockets had blown out."

FRANK: "(*Laughs*) You immediately threw it away

FRANK IERO &
STEVE ALBINI

and I immediately went into the garbage and dug it out. [After the sessions] I drove the entire way to Jersey listening to the recordings, and I had a smile on my face the entire time. I heard that room, that expanse of drums I'd been wanting so badly… That was really exciting for me to hear back."

INFLUENCES & INSPIRATIONS

STEVE: "Everyone that's familiar with recorded music will have certain iconic records in mind – *this is the sound that got me into music* – and for me there's the first [U.S. rockers] Modern Lovers record, which is a collection of perfunctory demos that were done during downtime in a studio. Those recordings are incredible. It's the same with The Stooges' Fun House: a landmark album, it's perfect, you could not improve that record, and again it's an eight-track recording of a band playing their set in a studio. There was a workmanlike attitude… The records were all done on the clock, nine to five. A dude showed up, punched in and went, 'Okay, what band am I recording today?' They knocked it out, and it ended up changing my life."

FRANK: "I remember going into my grandma's basement, which was where my dad would have his drums set up. It was his practice area, but he would also teach there. On the weekends my job was to clean the cymbals for his show that night. He would play in speakeasies, and they were still smoking in bars in that time – the cymbals would be covered in yellow nicotine stains. The reward was that I could listen to his old records. I would play The Beatles, the Stones – records that I didn't have access to. I would look at covers and go, 'Oh I've heard of this band, let's put this on.' I got a full education as I did my chores."

STEVE: "Those Beatles records were made in a corporate studio under fluorescent lights within a literal office workers' structure. Certain people weren't allowed to touch certain equipment, or walk certain stairs. It was as far away from the studio psychology that everyone imagines. The idea was that you were working, that you were making progress; making sure it was all done competently and everyone was satisfied with the results. You weren't there to help somebody get over their childhood."

FRANK: "What albums of Steve's have influenced me? Definitely In Utero…"

STEVE: "I'm gonna leave the room so you can talk in private!"

FRANK: "Ha! I bought it with money I'd saved because my mother didn't approve of a song called Rape Me, and not understanding what that was about. I remember listening to it on headphones because I didn't want to play it out loud. That record was unreal to me – what it sounded like, and the amount of space that I felt in the room. But it was also filled with such emotion and aggression and beautifully broken sounds.

"PUNK SHAPED MY ENTIRE WORLD VIEW"

STEVE ALBINI

That changed my life. I remember thinking, 'I really love this band and I really want to know who recorded it because it sounds like nothing else I've ever heard…'"

STEVE: "I was insulated. Nirvana had rather extensive drama that's been documented elsewhere within the band, and between the band, their label and their management company, and all the other hangers on – the parasitic trail that followed any successful band in that era. From my standpoint, I was doing another album with another band, like Killdozer. It was another band from that era, and they were making a record that they wanted to be proud of."

THE POWER OF PUNK IN 2017

STEVE: "I'd rather let Frank say his piece before I say anything, because I'm gonna shit all over the question."

FRANK: "(*Laughs*) I think our main focus, goal and responsibility is to remind people what it is to be human. That regardless of who's in power and who's sympathising with hatred, I think we need to remind people that we need to look out for one another. Show them that being human isn't forgotten. We can still be human, family: that's the place right there. (*Laughs*) Now, Steve, *please shit…*"

STEVE: "I'm head and shoulders older than you, so my experience with punk was a common one for people who came up through the music scene, contemporaneous with me. Punk was a thing that happened and it changed everyone that experienced it and then they went on with their lives. And so punk as a concept and as a movement was a formative exposure for me. It very much shaped my entire worldview and my life. All of my significant friendships, aspirations and thoughts about how I conduct myself; the ideas of communal decency and individual self-reliance and respect for all the other myriad kinds of people on earth.

"I grew up in Montana, literally living on a mountain in the woods. I came to Chicago to go to college and I was suddenly in the middle of a punk scene, surrounded by dope fiends, prostitutes, weirdos, and I saw a panoply of human experience for the first time. I had to take it seriously. I couldn't dismiss it as being something alien. I had to embrace all those people and things, because we were all in it together. That experience was formative for me, and it shaped me. All of those things came from my exposure to punk, so punk was absolutely critical in my life in forming my world view and making me into a more decent, more well-rounded person. But punk as an idiom, punk as a subculture is of very little interest to me. It does seem like every few years another generation of kids discover the ideas that are resident in punk as an identity and for those kids it can be just as life changing and significant as it was for me, but it's happening so far down the timeline for me that I'm not experiencing it that exact way.

"But Frank, can I ask a question? Your artistic idiom is sometimes referred to as 'angsty' music for teenagers. Do you find that your core audience is actually adults?"

FRANK: "It's funny, recently there's been an enormous mix. The people that have grown up with me are my age or older. And then somehow there's this influx of younger kids too. They stay up front, the older ones stick to the back and they teach each other how to act at shows. In between songs I've had to say, 'Alright, if you feel like the stage is digging into your legs, take one step back, put one leg on the stage and brace yourself.' There's a weird tutorial for the front row, it's kind of amazing.

"(*Laughs*) Hey, Steve! Something I want to ask you: can I get the recipe for your fluffy coffees?"

STEVE: "Yeah! Oh, and by the way, Frank, our garden is crushing it this year. We have so many cucumbers – fresh cucumbers off the vine are incredible."

FRANK: "Would I work with Steve again? Oh, yeah! He's a genius, a one of a kind. He's not like anybody else."

STEVE: "I'm glad we could do it."

KEEP THE COFFINS COMING EP IS OUT ON SEPTEMBER 22 VIA HASSLE. FRANK IERO AND THE PATIENCE TOUR THE UK THIS MONTH – SEE THE GIG GUIDE

PUNK ROCK LISTENING POST

STEVE AND FRANK SHARE WITH EACH OTHER SOME MUSICAL TIPS TO CHECK OUT…

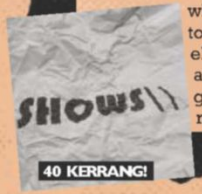
STEVE: "The Patois Counselors are a really invigorating kind of synthesiser punk music that I haven't heard much elsewhere. It's an aesthetic that died out completely when computers took over electronic music, and it's very gradually being reintroduced into different strains of rock music and I fucking love it.

"I have great affection for this Chicago band called **Dead Rider**, which is the project of a guy named Todd Rittmann. He has incorporated electronic music flourishes into his music and structured his band in a way where his band sound truly alien, and that's a rare thing to come across now. I'm a big fan.

"For more straightforward rock music, there's a band from Athens, Georgia called **Motherfucker**, who I've only seen once and they're fantastic. They have one album and I love them. I'm an evangelist and I want everyone to enjoy them."

FRANK: "The record I'm listening to currently is **The Homeless Gospel Choir** record. It's Derek Zanetti from Pittsburgh, he's kind of a one-man band, but it's a full band, and it has this cool exploration about it. When he plays live it's just him and his guitar. I loved everything that Derek has done, and his new record is light years beyond even the last one, which I thought was great. That's called Normal.

"There's a band out of Brooklyn called **Wall**. I think they released the record two months ago and then they immediately broke up. I did hear they did a show recently, so I'm not sure. The way it was described to me, like a feminine version of Minor Threat, I thought that description of them was pretty good."



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INTERVIEW

TO INFINITY & BEYOND

ARCANE ROOTS DEMOED SOME OF THE SONGS ON THEIR NEW ALBUM 50 TIMES. PERFECTIONIST MADNESS, OR SIMPLY THE PURSUIT OF TRUE ART? K! MEETS FRONTMAN **ANDREW GROVES** TO DISSECT 2017'S MOST AMBITIOUS BRITISH ROCK ALBUM…

Andrew Groves wears a look of quiet but profound distaste on his face. The look is fleeting and lasts no longer than the duration of a one-syllable word. That word is 'safe'.

"There are a lot of safe bands out there, and there are a lot of safe records," he says. "We want to embrace the opposite of that. I know what we can offer. I want to embrace the idea that you'll come to one of our shows, or pick up our album, and you'll just not know what you're going to get. That's my job. That's the morality of what we do."

Andrew is the just-turned-30-year-old bandleader and songwriter with shape-shifting Home Counties trio Arcane Roots, a man who in tossing around a word like "morality" in an interview with Kerrang! already sounds like an earnest type with ideas above his station. Or else, like someone who understands that art is validated by risk and that a job is only worth having if one isn't afraid to lose it.

On the face of it, the differences between his band and others isn't immediately apparent. On a gloomy and humid Thursday afternoon in late summer, Andrew stands posing for photographs with his bandmates Adam Burton (bass) and Jack Wrench (drums). He has a few tattoos and a beard, and dresses in a way similar to countless other rock bands currently crowding the British scene. Occasionally he'll even say things that sound like the kind of off-the-peg boilerplate spoken by youngish hopefuls. Things like, "We go into every process with the idea of doing things differently from what we've done before."

This quick-to-judge cynicism, however, falls noisily and irreparably apart after just one listen to the music Arcane Roots are making these days. Almost four-and-a-half years after the release of their debut album Blood & Chemistry, the band will this week unveil its successor: the at-times berserk, occasionally bewildering and altogether brilliant Melancholia Hymns – a 10-song set that places its creators apart and ahead of other bands. With its wild disregard for conventional structure and willingness to embrace not just rock, but also electronica, jazz, classical and even church music, this is the sound of a band pushing the envelope so far they may as well have sent it to the other side of the world.

It's also an album that sounds like a full-on pain in the arse to both write and record.

"It's important to push yourself beyond the boundaries of what you think you're capable of," says Andrew. "Much to our detriment and small credit, I hold this idea dear to my heart. This is the morality of making music, and how I think it should be done. I wouldn't bother if that wasn't what I was trying to do. The point is dedication and being fastidious in what I view as my job. I take that very seriously."

> "SHOCKING OUR FANS WITH THE MUSIC IS PART OF THE TURN-ON"
> **ANDREW GROVES**

There's that word again: 'morality'. It's the idea that if a job is worth doing, it's worth doing properly and, in this case, seemingly to the point of madness

The task of constructing Melancholia Hymns took place in the conservatory of the terraced house Andrew shares with his wife Sophia in the Surrey town of Horley. Here, he would rise in time to be at work by 10am, and from here would labour alone for at least 12 hours a day, though it was not uncommon for these shifts to last as many as 19 or 20. Andrew had been listening to a lot of electronic music, classical music and soundtrack albums, and duly folded these into Arcane Roots' sound. All notions of the kind of sounds that might or might not be suitable for the band were discarded; any style of music could and would make the cut so long as the results sounded unforced.

In a space packed with newly-acquired synthesizers, each song was constructed with drums and bass parts programmed on the computer, before then being introduced to the other members of the band. As many as 50 demos were made for each of the 10 songs; each 'failed' attempt at perfection was not only discarded, but also deleted.

"It was a case of trying to get closer and closer to the song that existed in my head," says the singer. "It didn't matter how long it took to get there."

Do you hope to shock your audience?

"Oh yeah, that's definitely part of the turn-on. That should always be our position."

The outcome is, of course, an album that might shake loose a casual listener, and hopefully in turn get the attention of a larger audience looking for something apart from the norm. The success of this punt will soon be known, but Arcane Roots' determination to tailor their sound not to the lowest, but to the highest common denominator is a stance worthy of attention.

"I'm happy that we'll never be a good-looking band playing stadiums," says Andrew. "I would be happy for us to become a cult band that has an audience and who are able to make records the way we want. It'd be nice to be respected, and to be able to live in some measure of comfort when we're not working.

"As a band, we always want to promise more," he finishes. "In the great horserace of life, that's all we can offer. If someone wants something different, we'll be just around the corner."

MELANCHOLIA HYMNS IS RELEASED ON SEPTEMBER 15 VIA EASY LIFE/ RED ESSENTIAL. ARCANE ROOTS TOUR THE UK IN OCTOBER – SEE THE GIG GUIDE FOR INFO

WORDS: IAN WINWOOD **PHOTOS:** PAUL HARRIES

Arcane Roots were really confident about their sun cream

MELANCHOLIA WORDS

ANDREW TAKES US INSIDE MELANCHOLIA HYMNS' THEMES, LYRIC BY LYRIC

CURTAINS

'Lately, can you feel your pulse wanting to leave?
The hollowness feels like a friend'

"I like using double-meanings to blur the lines and show contrasts and relationships between two ideas. The literal ideas of our bodies and nature turning against us, and the apparent comfort in it, are both symbolic of our own humanity fading, but also a metaphor for climate change. About how we are openly encouraged to ignore basic morality and common sense for a hollow promise of change."

SOLEMN

'And if all the things I had to say are caught a million miles away will you know the truth before I left my head? We began outside the walls'

"This is an ode to [sci-fi author] Philip K. Dick's novel A Scanner Darkly, which really resonated with me during the writing of the record. There's one passage that postulates the depth of which a scanner can see into a person, and whether it can truly see into a person's head or heart clearly or darkly. If it's darkly, then we are cursed, for we can no longer see into ourselves with any clarity."

FIREFLIES

'Don't you feel the colours as they fade? Ripples in an ocean of the same. Stripped of all the wonder and your name, So help me forget that I'm falling for it'

"This section of the song's lyrics was intended to be contradictory, the first line illustrating my frustration at the unjust acclaim and never-ending pressure to succeed and normalise. Meanwhile, the second line is a plea for the great artistry and beauty that I love to help me forget my own guilty attractions and aspirations."

THE SONGS THAT SAVED MY LIFE

KELLIN'S BEEN PROMISING SOMETHING SPECIAL FOR **SLEEPING WITH SIRENS**' NEW ALBUM. BIG TALK, THAT. SO WE HAD TO PIN HIM DOWN TO ROOT THROUGH HIS IPHONE AND FIND OUT EXACTLY HOW HE GOT HERE...

THIS WEEK: KELLIN QUINN, SLEEPING WITH SIRENS

THE SONG THAT MAKES ME THINK OF HOME IS...

THRILLER

MICHAEL JACKSON

"My daughter loves Michael Jackson, and she *loves* this song, so if it comes on in a bar I instantly think of her. I'm a big fan myself, but she's totally enamoured with him – she loves the way he sings, loves the way he dances, and she's always practising the moves in her room. She'll also say things like, 'If we keep playing Michael Jackson, maybe he'll come back to life...'"
FIND IT: Thriller (1982)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS...

LEAVING

THE STARTING LINE

"I remember getting a Drive-Thru Records DVD at Hot Topic, and there was a live video of The Starting Line playing this song on there. At the end, the singer jumps in the crowd and loses his mic, so he's screaming at the top of his voice and everyone's singing with him. I saw that and said, 'Man, I want to do *that*!'"
FIND IT: Say It Like You Mean It (2002)

THE SONG I WOULD LIKE TO COVER IS...

TAKE A PICTURE

FILTER

"Rather than it just be us, I'd love to do this live with whoever we're on tour with at the time. Each member of the band could come out and take their turn being a part of a huge performance of it. It's such a great, feel-good song. I first heard it when I was a kid and immediately fell in love."
FIND IT: Title Of Record (1999)

THE SONG THAT MADE ME THE MOST CASH IS...

IF YOU CAN'T HANG

SLEEPING WITH SIRENS

"I don't know if there's really a song that comes under this category, but I feel like the song that's maybe connected the most strongly with our fans is this one. We always play it second to last because it definitely seems like that's what people want to hear, but we've been really lucky in that a lot of our songs connect with a variety of people in different ways."
FIND IT: Let's Cheers To This (2011)

"MY DAUGHTER PUTS MEGHAN TRAINOR ON MY IPHONE..."

KELLIN QUINN

THE LAST SONG I LISTENED TO WAS...

MIDDLE FINGER

MISSIO

"I just discovered this band, and this is such a great song. It's rock but it's got a pop sensibility, and it's dark with it. The lyrics are really relatable, too – they're about why you should make music, and how a lot of people don't make music for the right reasons. It's also about living your life in a way that not a lot of people do, and putting your middle finger up to those who expect you to act a certain way."
FIND IT: Loner (2017)

WORDS: DAN SLESSOR **PHOTO:** CHAD ELDER

beat rate 98 Bpm Eog | 117 63 heart 85 | high normal low

THE SONG THAT MAKES ME WANT TO CRY IS...

LANDSLIDE

FLEETWOOD MAC

"Whether or not I cry to this depends on how much tequila I've had to drink, but it definitely happens! I love [vocalist] Stevie Nicks. I really connect a lot with the lyrics and because my grandma got me into a lot of rock from the '60s and '70s. It reminds me of my family and my life when I was young. The melodies and harmonies are just beautiful, and I really like The Smashing Pumpkins' cover of it, too."
FIND IT: Fleetwood Mac (1975)

THE SONG I WANT TO BE REMEMBERED FOR IS...

ONE MAN ARMY

SLEEPING WITH SIRENS

"There are a lot of songs on our new record I'm extremely proud of, and I think they'll last a long time, but this one really stands out. It felt special to me from the start. It's really personal, saying when it feels like everyone's against you, you have to rise up and fight on, even if it means doing so by yourself. I think a lot of people can relate to feeling that way when life gets tough."
FIND IT: Gossip (2017)

A SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

MONKEY ON MY BACK

NO PARENTS

"Because a lot of songs my daughter downloads on her iPad end up on my iPhone, I have Meghan Trainor on there, which I would never listen to! But I think maybe people wouldn't expect me to listen to this, either. They're a punk rock band that kind of remind me of NOFX and The Dwarves, and they write songs about partying a lot. Listening to the lyrics is very funny, and they're very catchy as well."
FIND IT: No Parents 7" EP (2016)

THE SONG WITH THE GREATEST LYRICS EVER IS...

WOKE UP IN A CAR

SOMETHING CORPORATE

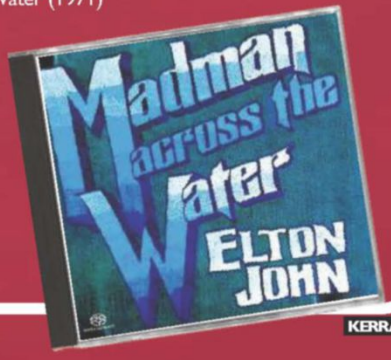
"Anything Andrew McMahon wrote either with Something Corporate or Jack's Mannequin probably has the best lyrics ever written. I'd pick this one because it's about travelling and being out on the road. I like the way he depicts what it's like to wake up in different cities, different states, and he describes the various places he goes to and the feelings he gets from being there. I can relate to a lot of that."
FIND IT: Leaving Through The Window (2002)

THE BEST SONG EVER IS...

TINY DANCER

ELTON JOHN

"As soon as this song comes on, it makes me really happy. It's amazingly written and performed, and if you're in a bar scenario people *will* sing it, and it makes everyone feel so good. I'm a big Elton John fan. He's so good at putting you in really specific moods. There's something so lovable about him, and he's a fantastic performer who has written so many great songs. I think I could probably do a pretty good vocal cover of this if I tried!"
FIND IT: Madman Across The Water (1971)



LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

METALLICA

ROYAL ARENA, COPENHAGEN. 02.09.17

KKKK

DEN-MARKS THE SPOT FOR THE FOUR HORSEMEN AS THEY BLAST OFF THEIR EUROPEAN TOUR IN THE LAND OF LARS

WORDS: DAVID SMITH **PHOTOS:** OLGA KUZMENKO

THIS IS it. No more festivals. No one-off shows. No little teasers. This is Metallica, properly on the road in Europe, doing a proper headline tour in proper venues. Last time Metallica did this on our own shores in 2009, Game Of Thrones was still just a book, and people were marvelling at the first Twitter user to get over a million followers (Ashton Kutcher, if you're wondering). But here they are, moving ever closer to that overdue UK tour – and tonight they are quite unstoppable.

There is something about seeing Metallica in the settings of somewhere like the Royal Arena – rather than a football stadium or whatever piece of open ground constitutes a festival site – that pumps them up into Incredible Hulk territory. James Hetfield's fury is far easier to catch at this (relatively) close range, while the sheer volume hits you straight in the guts every time, rather than when every third riff is softened in the wind. By comparison, this is like stepping into a boxing ring with them.

Ultimately, what's most appealing tonight is the music itself. Namely, the fact that it's not the usual standard-issue festival set of hits with the odd deep cut slotted in. No, no – this is the bonafide WorldWired Tour, ergo the thrash gods are going to give their new testament centre stage, with some choice trimmings of lesser-heard bits and pieces. They open with a vicious double whammy of new cuts (Hardwired into Atlas, Rise!), and play no less than half a dozen through the night. It's a refreshing shake-up, one that moves the band out of the familiar terrain of festival-pleasing shows and into the realms of the thrillingly unpredictable once again. Fleshed out in the arena, the likes of Dream No More feel more intricate than on record, yet still capable of delivering a knockout blow.

When the classics do come, they are staggering. In particular, toward the end where Master Of Puppets snuffs out the main set, and the incredible thrash of Fight Fire With Fire reignites the breathless crowd for the encore. So, get excited, because according to Lars Ulrich, Metallica are throwing the rulebook out the window and drawing up the setlists on a show-by-show basis. Goodbye to knowing exactly when you can go for a pint/piss (Welcome Home (Sanitarium), usually). Say hello again to Metallica at their best: loud, wild and jaw-droppingly awesome.

"Jesus, James! Do you ever change your socks?!"

Erm, the crowd is down there, mate

Whoever left Lego onstage is in for it after the show

After all this time, Kirk's guitar still gave him the willies

Rob always got emotional during Lars' mid-show pep talks

OCEAN GROVE

PLUS: JUSTICE FOR THE DAMNED

THE CORNER HOTEL, MELBOURNE. 12.08.17

KKKK

AUSSIE MOTLEY CREW RIDE THEIR RIGHTEOUS RIFFS HOME TO BIGGEST EVER HEADLINER

WORDS: JESSICA BRIDGEMAN **PHOTOS:** JAY WENNINGTON

Luke was horrified when he realised he forgot to put deodorant on earlier

That face when your bass finally starts talking to you...

Justice For The Damned's Bobak was impressed by all the Ks

THE EXCITEMENT surrounding Australian nu-metallers Ocean Grove will surprise no-one. Unless you catch the boyish grins of the band backstage, at Melbourne's Corner Hotel, that is. They may be baffled as to how they've managed to sell out one of the most prestigious venues in their hometown, but the five-piece aren't letting the opportunity go to waste.

Neither are Sydney's Justice For The Damned, who move like creatures of the night, with vocalist Bobak Rafiee arched backwards, howling like a werewolf under a smoky, red-lit stage. And this lot's sharp switches in style make a lot more sense when you know Ocean Grove drummer, Sam Bassal, produced their new record.

That's because if there's one thing Ocean Grove do well, it's carving out a new sound. Much like the whirlwind set we witnessed at Slam Dunk this year, the quintet accessorise the stage with reams of snarling sass and glittering rock style. Championed as one of this year's bravest debuts, The Rhapsody Tapes fuels Ocean Grove's set with Korn-esque beats, Enter Shikari-sized synths and an astronomical boom all of their own. Intimate Alien sends the 800-cap room into orbit, circling a planet where Slipknot and Soundgarden have laid the ground rules. Tracks like Beers and The Wrong Way show the '90s imprint most visibly, as the 4K-rated record proceeds in order.

It's wild to watch Ocean Grove orchestrate their very own sea of crowd-surfers on home shores. They command the crest of each chorus with solar power before the final swell of strobes and scything bass lines shoot emotions into space – and with them, Ocean Grove towards greatness.

STAR SHOUT!

LUKE HOLMES

(OCEAN GROVE, VOCALS)

HI LUKE! HOW'S THE TOUR BEEN?
"It feels like we've been building up to this moment and it's super exciting. For any band coming from Melbourne, the goal is to sell out The Corner. We've watched gigs here as 14 year olds together and when the room is only half full, it seemed so big. At points, we thought playing here would be the be-all and end-all, and the fact that we've sold it out ourselves is huge. It's only a small victory, but for us personally, this is a massive moment."

WHAT'S THE RESPONSE TO YOUR SOUND BEEN LIKE?
"It's inherent that people try to pigeonhole you, and I'm glad we've tested that. Just as there hasn't been one favourite song, there hasn't been an overarching thing that people describe us as. We've made it harder for people to put a label on us!"

Ocean Grove were oblivious to the man with an arm for a beard

LOATHE

PLUS: HARBINGER

THE BLACK HEART, LONDON. 04.09.17

KKKK

MERSEYSIDE'S METAL MANGLERS PAINT A VISION OF CORROSION IN DEEPEST REDS

WORDS: JAMES MACKINNON **PHOTOS:** PAUL HARRIES

Kadeem was pretty spooked by the man behind the Star Shout!...

"MOVE FORWARD!" cries Loathe mouthpiece Kadeem France, as he barges his way from the back of The Black Heart to the stage through the tightly huddled bodies. "Move forward!" he beckons, his face obscured by a hooded windbreaker under lurid, red lights. Then the seismic groan of It's Yours swells, and a stricken scream escapes his being. If this process, as Kadeem himself describes it, is "an icebreaker", then it has the same effect as an iceberg greeting the Titanic.

Earlier, metal scientists Harbinger arrive with a pocketful of dread and a fistful of blast beats. It is *brutal*, but also as dynamic as a brick to the bridge of the nose. As such, their phasers are often set to 'KILL', but rarely 'STUN'. Yet, II. Captive/Hated eventually musters some spacey ambience to match their chuggernauts.

Dynamics, however, are what Loathe are all about. Rest; In Violence contrasts gut-churning bass detonations with moments of woozy quiet, as onstage TVs relay the band's whited-out faces in meltdown. Kadeem shakes himself like a rag-doll throughout, tongue waggling as he writhes through people, while guitarist Erik Bickerstaffe provides gang vocals to keep the crowd complicit. They somehow always teeter on, but never spill over, the precipice of chaos.

By the time Kadeem exclaims, "London, what the fuck?", everyone here knows that question is rhetorical. *Everything* is fucked. Civilisations will inevitably crumble into the ocean. And if humanity is entropy with a face, then Loathe is its voice, howling gleefully into oblivion.

STAR SHOUT!

KADEEM FRANCE

(LOATHE, VOCALS)

HOW WOULD YOU DESCRIBE WHAT OCCURRED HERE?
"Madness. Absolute madness! This is the second time we've properly headlined in London, and to see the amount of people that were in the room compared to last time is insane. Last time only 10 people turned up, and they hammered it. But the atmosphere tonight was crazy."

SPEAKING OF MADNESS, WHAT COMES OVER YOU DURING A GIG?
"I like moving along to the music, man. With our music, the vibe really hits home for me. So as soon as I hear the intro tape in my ears it's like, 'Yo, it's time!' And I want everyone here to feel involved."

Harbinger's line dance needed work...

THE SISTERS OF MERCY

PLUS: THERAPY?

ROUNDHOUSE, LONDON. 01.09.17

KKKK

BLACKER THAN BLACK GOTH LEGENDS CAST A LONG DARK SHADOW OVER CAMDEN

A FEW years ago, a company in Surrey created Vantablack, a super-black coating that holds the world record as the darkest man-made substance. It's like, how much more black could this be? And the answer is none more black – unless you gaze upon the sea of goth fans gathered at this Camden venue to see the legendary Sisters Of Mercy. First up are Therapy?, who could headline this venue themselves, but have jumped at the chance to support one of their favourite bands. From the opening salvo of Stop It You're Killing Me to closer Screamager, their fat-free set offers a loud reminder of why they remain one of the UK's most compelling bands.

The Sisters Of Mercy may have released their last studio album some 27 years ago, but remain a must-see act. They're on unstoppable form this evening, the first of two sold-out nights in London. Frontman Andrew Eldritch prowls the stage, looming over the front rows as his shiny cranium pokes out from the smoke that curls ominously over his shoulders. Lucretia My Reflection, Alice and Temple Of Love are all furiously propelled by their long-serving drummer Doktor Avalanche, a beat-providing GP who's actually a drum machine. Andrew hinted last year that the arrival of Donald Trump in the White House may inspire him to pen another album, but until the apocalypse finally happens, we're happy to settle for their bleak anthems of yesterday.

SIMON YOUNG

SOLSTAFIR

PLUS: LORD VICAR, DREAD SOVEREIGN

VOODOO LOUNGE, DUBLIN. 02.09.17

KKKKK

ICELAND'S MELANCHOLIC MASTERS RADIATE THEIR NORTHERN LIGHT OVER EMERALD HAZE

"HEAVY PSYCH DUBLIN!" the banners for Emerald Haze broadcast this weekend. Fluttering like sweet leaves over the River Liffey's bustling northern bank, however, they can't quite convey the true, shimmering darkness Ireland's freshest festival so bountifully mines. Amped-up locals Dread Sovereign absolutely can, though. "For Doom The Bell Tolls!" grins wide-eyed frontman A.A. Nemtheanga, celebrating some down-time from post-black metal icons Primordial by sticking on a bandana, wielding his bass like the world's most unsubtle phallic symbol and uncorking a gleefully synth-tinged metal brew.

With members congregated from across the continent after an extended break, Finnish legends Lord Vicar could be forgiven for rustiness. To the contrary, there's a laid-back looseness about their performance. "We've got a new album out. It's called British Steel!" jests frontman Christus Linderson, before unstoppable six-stringer Kimi Kärki fires-up the mammoth riffage of Birth Of Wine and Leper, Leper. Meanwhile, The Funeral Pyre bludgeons everyone in attendance into a neck-rending frenzy.

The Guinness is flowing freely by the time Sólstafir finish up. Of course, the Icelandic aristocrats have plenty of black stuff all of their own, too. Some of the flickering, elfin delicacy of tracks like Ótta and Fjara might be lost on an occasion as hard-headed as this, but the anthemic melancholy dripping masterfully through Goddess Of The Ages strikes just the right chord with Dublin's beery faithful – a fittingly dusky farewell as Emerald Haze's glow fades to black.

SAM LAW

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

ENTER SHIKARI

THE SPARK *(AMBUSH REALITY)*

KKKK

ST ALBANS' ELECTRONICORE TROUBADOURS PLOUGH INTO THE MAINSTREAM ON HIGH-STAKES FIFTH LP

"DO NOT go gentle into that good night," begged legendary Welsh poet Dylan Thomas. "Rage, rage against the dying of the light." Thematically, Enter Shikari's fifth LP shares this sentiment. Its titular 'Spark' channels that defiant flicker in the darkness: glimmering inspiration versus a sea of ignorance. A brightness at the end of the tunnel that beckons us away from surrender, towards salvation. Artistically, though, it's an exercise in cooling their bellyfuls of fire. Sympathisers will see the St Albans quartet at their most melodic: achingly heartfelt and daringly minimalist. Cynics will gape in disbelief, questioning whether Britain's most exciting contemporary outfit might've just disappeared up their own arses.

It's an album fuelled by anxiety, insomnia and existential crisis. *'I can't sleep with the noise in this house,'* grumps Rou Reynolds, tellingly, amidst the effervescent electro-pop of brilliant lead-single Live Outside, *'Why won't they pipe down?!'* Live too long on the cutting-edge, see, and it'll cut you deep. When considered as a response to the singer's psychological and physical distress in the wake of all-guns-blazing 2015 LP The Mindsweep, these compositions start to make sense. The airy 'woah-ohs' and *'My head's a bit stir-fried!'* admission of The Sights, for instance, are sounds of an artist trying to escape from under the crushing weight of his own catalogue. Airfield's four-minute swell is buoyed by simple, quiet catharsis.

These aren't all sonic safe-spaces, of course. *'I torture rockstars with pliers,'* leers Rou, over the claustrophobic drum'n'bass of Rabble Rouser. The Revolt Of The Atoms morphs from Blade Runner-esque sci-fi soundscape into swinging Depeche Mode synthpop, before dropping into its hypnotic, cataclysmic *'Everything is crumbling!'* refrain. Meanwhile, Take My Country Back's adrenalised breathlessness might be the most overtly political Shikari have *ever* been. For a band such as this, that's really saying something.

The Spark is very much a record for 2017. Raging against the machine, throwing bodies and minds relentlessly upon the gears, nowadays, might be too much to ask from artists and activists as intrinsically attached to their work as Enter Shikari. The euphoria of Shinrin-yoku and straight-up pop of Undercover Agents, when they come, are deep breaths after a decade of uphill struggle. If the world is currently in a period of deepest darkness, we should remember that dawn will not arrive with glaring intensity. It will be like these songs – gentle light, emergent over the horizon.

DOWNLOAD: Live Outside, Rabble Rouser.
FOR FANS OF: Bring Me The Horizon, Crossfaith, Don Broco.
SAM LAW

"I WANTED TO MAKE AN ALBUM UNAFRAID TO SHOW HUMAN VULNERABILITY"

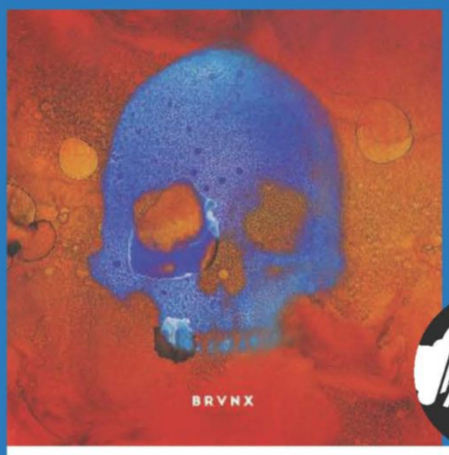
ROU REYNOLDS

THE INSIDER
ROU REYNOLDS
(VOCALS/SYNTHS)

THE SPARK'S MELODIC ACCESSIBILITY SEEMS LIKE A GAMBLE. WAS IT YOUR INTENTION TO ROLL THE DICE?
"The only conscious decision was to simplify things. Enter Shikari songs can sometimes seem like five songs in one. I wanted to make things more lucid. It was more about the process than the outcome – concentrating on melody and songwriting and proving ourselves in that sphere."

HOW MUCH OF THAT WAS INFLUENCED BY PERSONAL EXPERIENCE?
"Basically, I went through a quick-fire sequence of losing my last grandparents, splitting with my girlfriend and being hospitalised by a big panic attack in 2015. That inspired me to make an album that was unafraid to show human vulnerability. A lot of people in the limelight are expected to be emotionless, unfaltering people. That's a dishonest thing to portray. I wanted to be honest."

YET IT STILL SOUNDS POSITIVE. WAS THAT DIFFICULT TO ACHIEVE?
"The lyrics took a lot longer. I didn't know how to put everything that was going on – in my personal life, on the global scale – into words. Brexit; Donald Trump; everything. But then came glimmers of hope – like youth apathy being killed-off with Jeremy Corbyn – that coincided with getting past personal battles. Then a path started to form."



TRACK BY TRACK

THE BRONX

V *(COOKING VINYL/ATO RECORDS)*

KKKK

LOS ANGELES BERSERKERS RELEASE FIERY AND FABULOUS FIFTH STUDIO ALBUM

1 *NIGHT DROP AT THE GLUE FACTORY*
'Shotgun murder, shotgun blast!' shouts singer Matt Caughthran on this juddering detonation of the punk veterans' fifth. Imagine being woken by a cattle prod and you're in the right ballpark.

2 *STRANGER DANGER*
Along with impossible fury, another of The Bronx's leitmotifs is an ability to lock into a murderous groove, as Stranger Danger does.

3 *SIDE EFFECTS*
Anchored by the kind of riff the Stones penned in their most hedonistic days, this is The Bronx at their restrained and melodic best.

4 *FILL THE TANKS*
And then we're back to that excoriating fury. *'The walls are closing in, my skin feels paper thin,'* sings Matt, as if sending a postcard from the worst holiday of all time.

5 *CHANNEL ISLANDS*
Even at their fieriest, The Bronx's tunes have often been pop songs played ragged and loud. On this spacious and (almost) relaxed banger, that point is made explicit.

6 *TWO BIRDS*
With a wah-wah riff, this sounds like an episode of '70s cop show Starsky & Hutch. A real mixed bag.

7 *SORE THROAT*
Like being beaten to death by baseball bats, this is one of the few songs on V that sounds like the work of the punks The Bronx are viewed as, but often aren't.

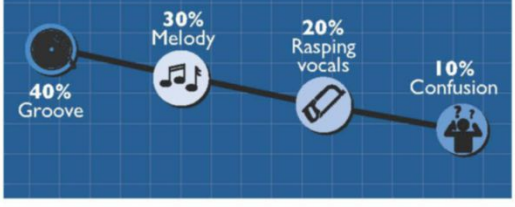
8 *PAST AWAY*
'When you're young and you're wild, with the eyes of a child,' sings Matt, over a radio-friendly riff that soon veers into discordant and troubled tones. Hey sugar, take a walk on the wild side.

9 *CORDLESS KIDS*
Troubled times, you know they cannot lie. *'Riots downtown, burning this city down,'* goes the chorus, made powerful by the sweeping melody on which that sentiment is delivered.

10 *BROKEN ARROW*
You know that scene in Pulp Fiction where Uma Thurman's character receives an adrenalin shot to the heart, bringing her back to life? This song achieves the same effect.

11 *KINGSIZE*
V's closing track once more displays the pop sensibilities The Bronx cannot, and should not, fail to indulge. A right royal ripper.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: IAN WINWOOD

NOTHING MORE

THE STORIES WE TELL OURSELVES *(ELEVEN SEVEN)*

KKKK

TEXAN FOUR-PIECE RETURN AND THIS TIME THEY MAKE IT VERY, VERY PERSONAL

■ IT'S BEEN four years since Nothing More released their searing self-titled album, taking religion and capitalism to task. Once again they're questioning the state of the planet, but this time they're looking inwards for answers. *'Everybody wants to change the world, no-one ever wants to change themselves,'* blasts frontman Jonny Hawkins over Do You Really Want It?, his needle-sharp vocals jab through genre-bending riffs that repeatedly throw back to the golden age of nu-metal. Exaggerated production adds a cinematic quality to the album, while a peppering of philosophical interludes make it feel like a cohesive body of work. This is one introspective ride you won't mind going on.

DOWNLOAD: Ripping Me Apart.
FOR FANS OF: Of Mice & Men, Miss May I.
JOHN LONGBOTTOM

WILD LIES

PRISON OF SINS *(WILD RECORDINGS)*

KKK

UK HOPEFULS TAKE BIG SWING AT METAL ROYALTY ON ERA-SPANNING DEBUT

■ IN GAME Of Thrones, the forces of Westeros battle for the Iron Throne, but there are other big metal chairs that need filling in years to come. Wild Lies have designs on one, given how cannily they fuse old-school bombast and modern sheen. They're of royal lineage (bassist Dylan Smith is son of Iron Maiden guitarist Adrian), but this debut doesn't quite confirm them as kings-in-waiting. Matt Polley's vocal ability to bridge the musical time gap is impressive; the problem is that a fusion without a new twist just leaves you identifying the influences. My Robot is an earworm of impressive girth, but its like has been done before, and better, by Alter Bridge. As a declaration of ambition, this is grandstanding. As a stamp of originality, its mark is limited.

DOWNLOAD: Save Your Breath, My Robot.
FOR FANS OF: Alter Bridge, The Answer.
JAMES HICKIE

STAND ATLANTIC

SIDEWINDER *(RUDE)*

KK

POP-PUNKS FROM DOWN UNDER DRIFT WITH THE TIDE ON MAIDEN VOYAGE

■ POP-PUNK FANS must be having a lovely time lately, as it seems like there are new bands cropping up everywhere, all over the globe. The problem for those bands, however, is that with so much to choose from, you've gotta be pretty special to stand apart from the pack. And, on the evidence of this EP, Stand Atlantic just don't. Sure, tracks like Push and Chemicals show that they know how to put a chorus together, but there isn't enough individuality on show to stop this from being mistaken for any other modern pop-punk band. The melodies are there, but nothing unfamiliar, and instrumentally there's nothing that sets them apart from anyone else either. It's not awful, but a touch of originality would go a very long way here.

DOWNLOAD: Push.
FOR FANS OF: Neck Deep, Seaway.
RYAN DE FREITAS

LYRIC OF THE WEEK

'Ooh, now brother / Tidy that shit up, / Ah, quit messing around.' Don't you just hate it when your siblings leave their rubbish everywhere? We do, and it sounds like Rob Damiani does too. But hang on... if a Broco is a company of bros, wouldn't that make Rob the Don? That's a lot of bros. Best get yourself a Roomba, mate.

BAND: Don Broco
SONG: Technology

SLEEVE OF THE WEEK

Hot Water Music mainman Chuck Ragan is a bloke of many talents. He can fish. He writes stonking tunes. He can probably change your tyre. And it looks like he got his crayons out for the Florida punks' latest, Light It Up. We give it a C+. Back to the drawing board for you, Chuck.

VIDEO OF THE WEEK

PUP, OLD WOUNDS

As if they couldn't get any geekier, the Canuck crew made a video game! There are 28 ways to die and only four to live. Will you be abducted by aliens? Yes. Will you fight a bear? Probably. Will you survive? Unlikely.

ARCH ENEMY

WILL TO POWER *(CENTURY MEDIA)*

KKKK

MELODIC DEATH METAL BUFFET – NOW SERVED WITH OODLES OF EXTRA MELODY

■ ARCH ENEMY pulled off quite a feat last time when they successfully switched iconic vocalist Angela Gossow for Alissa White-Gluz. There was no discernible loss of momentum and 2014's War Eternal album was a stormer. Alissa has now stamped more of her own personality over proceedings, but it's the melodic shredding of fellow new-ish recruit (and former Nevermore guitarist) Jeff Loomis that leaves the biggest sonic fingerprint. He and Michael Amott are trading leads all over the place, but the talking point will likely still be the clean singing on Reason To Believe – something Alissa has done with aplomb in The Agonist, but a departure for Arch Enemy. It points to a new direction, but their mix of melody and aggression sounds perfect already.

DOWNLOAD: Dreams Of Retribution, Set Flame To The Night.
FOR FANS OF: In Flames, Dark Tranquility.
PAUL TRAVERS

SLØTFACE

TRY NOT TO FREAK OUT *(PROPELLER)*

KKKK

A FREAKIN' PERFECT BLEND OF SASS AND SENSITIVITY FROM NORDIC INDIE KIDS

■ TEENAGE ANGST has fuelled many a record, band and genre, but rarely has it been rendered with as much exuberance as on this debut full-length from Norway's rising stars Sløtface. While pulling no punches in discussing anxiety or uncertainty, their sparky indie punk still evokes sunny days and exhilarating nights. Opener Magazine dissolves the boundaries between the personal and the political, with singer Haley Shea considering body image ideals and deciding *'Patti Smith would never put up with this shit.'* And if there's nothing on Try Not To Freak Out, which sounds like the latter icon's poetic art-punk, there's still a far wider artistic range than found on the string of EPs that brought Sløtface to our attention. So don't freak out: get your freak on.

DOWNLOAD: Galaxies.
FOR FANS OF: Diet Cig, Blondie.
OLLY THOMAS

36 CRAZYFISTS

LANTERNS *(SPINEFARM)*

KK

ALASKAN CRUNCHERS CONTINUE TO CRUNCH AWAY, LIKE IT OR NOT

■ HAVING EMERGED at the arse end of nu-metal/early rise of metalcore, 36 Crazyfists have reached the eight-album mark. That in itself is an achievement; many of their contemporaries having fallen by the wayside. But despite their commitment, Lanterns remains too earthbound to make a difference. Part of the problem lies in how easy it is to predict where each track is headed. The melodies of Sleepsick and Bandage For Promise are sufficiently catchy to overcome this, but even variations like quasi-power ballad Sea And Smoke and acoustic ditty Where Revenge Ends don't really feel like enough of a variation. But, that doesn't mean album number nine isn't crunching its way around the corner.

DOWNLOAD: Sleepsick.
FOR FANS OF: Five Finger Death Punch, Disturbed, Devildriver.
DAN SLESSOR

WHEN HORROR legend Stephen King thought about what scared kids "more than anything else in the world", he came up with clowns. And who can blame him? If they weren't bad enough with pasty faces, red fuzzy wigs and sinisterly bad jokes (God, *the jokes*), King added row after row of fangs for his creation, Pennywise. The new film adaptation of **IT** **(KKKK)** somehow manages to be even more terrifying than the 1990 TV version, starring Tim Curry. Pennywise version 2.0, played by Bill Skarsgård, comes to the fictional town of Derry periodically to feed on children. It takes power from fear and transforms itself into whatever that particular kid hates the most. Enter the Losers' Club: a group of

NEW TRACKS

1 MASTODON – TOE TO TOES
In case you were wondering if Mastodon had chucked in music to become full time White Walkers, fear not! Their newie is to(e)tally killer.

2 QOTSA – HIDEAWAY
This bass line is squigglier than a worm in an advanced yoga class i.e. very squiggly indeed.

3 MOGWAI – BRAIN SWEETIES
The Scottish post-rockers once soundtracked a zombie TV series. It figures they'd write about their lunch eventually.

4 NO WARNING – IN THE CITY
We'll give you plenty of warning: this Canadian hardcore crew will eat your ear off. In the best way.

5 CITIZEN – JET
Infectious indie riffs? Check. Sky-high choruses? Check. Houston, we have lift off.

LULLABY
NEVER LET THE DEVIL IN *(SHED)*

KKK

YOUNG ROMANCE FEEDS THE FLAME ON WIRED ROCKERS' FIRECRACKER DEBUT

YOU CAN tell Never Let The Devil In is this London-based quartet's debut. It's got a spark to it – an energy that's been bent out of bedroom rehearsals. They've got something to prove, furniture to move and dreams to pedal. Take the raw and harmonious Animal, for example, which jangles like influential punk rockers The Only Ones amidst fury-fuelled hooks. Meanwhile, Speed treads its own path. "It's about moving through life too fast and feeling like you can't quite keep up," vocalist Lewis Knaggs explains. "It's from the point of view of being with someone that has this effect on you." It sounds it, rushing on adrenaline and infatuation. In fact, NLTDI will make you want to get busy well past bedtime.

DOWNLOAD: Speed.
FOR FANS OF: Fangclub, Dead!.
WOODY CECILIA

MYRKUR
MARERIDT *(RELAPSE)*

KKKK

AMALIE BRUUN RETURNS WITH A TERRIFYING CLASH OF BOILING FURY AND GLACIAL BEAUTY

A LARGE part of the appeal of Danish black metallers Myrkur thus far has been the unsettling manner in which frontwoman Amalie Bruun can flit between beauty that sounds like it's constructed of the finest pieces of frost, and absolute, punishing black metal ugliness. Here, on their second album, this is brought even more to the fore, with delicate, folky bits, such as the sweeping De Tre Piker and choral Crown taking just as much importance as the expansive black metal of Elleskudt, or the violently gorgous Måneblôt. It's the way Amalie's voice so superbly traverses this enormous range that makes it all work, from glassy, folk siren to torn-throated rage, at once comforting and fearsome. Leaps and bounds ahead of their excellent M debut, Mareridt is ambitious, accomplished, and beautifully ugly.

DOWNLOAD: Måneblôt.
FOR FANS OF: Winterfylleth, Ulver.
NICK RUSKELL

students, including Finn Wolfhard (otherwise known as the earnest Mike Wheeler from Stranger Things), who resist Pennywise. Just don't expect the ebb and flow of classic horror here. It is positively relentless in its pacing: slobbering animated leper here, a room of towering silent

clowns there, then Pennywise trying to rip your head off the next moment. Most surprising is that it's funny, too, thanks to '80s throwback moments and Finn playing the wannabe cool guy of the group. Just try not to be too scared when you watch It – Pennywise would like that...

WORDS: HANNAH EWENS

Mötley Crüe
GIRLS, GIRLS, GIRLS
(ELEKTRA, 1987)

HOW GLAM METAL'S MOST NOTORIOUS BAD BOYS PLAYED OUT THEIR LIVES ON BRUTALLY HONEST FOURTH ALBUM

IN 1987, Mötley Crüe's Girls, Girls, Girls offered fans a snapshot of a band teetering on the edge. It celebrated their full-frontal hellraising, but from bassist and lyricist Nikki Sixx came a horrible sense that disaster lay in wait. It did – in December of that year, Nikki overdosed and was declared dead before being revived by a paramedic. The album's title-track remains a club-cruising rock classic, while during All In The Name Of... singer Vince Neil sounds all too believable as he rasps the words *'legal's never been my scene'*. It features songs that undoubtedly put lead in Steel Panther's pencil, but other parts of it are disarmingly dark. In Wild Side, Nikki described the crime and debauchery in the band's hometown of Los Angeles, while in Dancing On Glass, he predicted his own demise – *'one foot in the grave, such a foolish child'*. It was the third Crüe record in a row to go quadruple platinum in the U.S., benchmarking some timeless anthems. It also gave a cleaned-up band enough momentum to create their biggest ever album, Dr Feelgood, in 1989. Thirty years on, Nikki looks back at the turbulent times he was lucky to survive...

HOW WELL DOES THE ALBUM REFLECT THE BAND'S LIFESTYLE AT THE TIME?
NIKKI SIXX (*BASS*): "Our world was strip clubs, tattoo shops, drugs, motorbikes, and drinking. The album reflects that. Look at the inside cover and you'll see the people we used to surround ourselves with. There are drug dealers there, plus strippers and prostitutes. We weren't thinking – rather than getting away from certain things, we *magnified* them. The album represents our connection to what was happening in LA, but it also reflects my admiration for artists like Bruce Springsteen, who put storytelling into music."

HOW DID YOU HOLD IT TOGETHER IN THE STUDIO?
"We brought that life into the studio. God bless [producer] Tom Werman, who had to endure that nightmare. If I was producing a band like Mötley Crüe today, I would be so frustrated. Tom said to me, 'You put me through hell, and then you got sober and made the best album of your career (Dr Feelgood) with Bob Rock!' Nobody told us what to do, how to play or how to look."

WERE YOU ADDRESSING SOME PARTICULARLY SCARY THEMES ON THAT RECORD?
"My grandmother, who raised me, had recently died, and that hit me hard. Because of my addiction I couldn't even go to the funeral – it was a shameful time for me. We recorded a short song named after her [Nona], but the only line I could come up with was, *'Nona, I'm outta my head without you'*. I felt lost – we just repeated that one line over and over. I didn't have a family and so many uncomfortable feelings were bubbling up. Dancing On Glass is about drugs, but I wasn't actually scared. I wanted to be a junkie, and I had purposefully welcomed the devil to my door."

LOOKING BACK, HOW DO YOU FEEL ABOUT THE ALBUM?
"When a 30th anniversary comes up, memories flood back. It's so weird when people talk about Girls, Girls, Girls as something their parents introduced them to. Apparently we're all grown up and have somehow become adults. Every album we did had its peaks, but they're all part of one story. Now I'm 58 and I live with my wife and kids – I finally got that dream – but I'm proud to look back. I remember driving home after our last ever gig. I thought to myself, 'That was real; it was all real. Everything we did was honest.'"

WORDS: STEVE BEEBEE

KLOBBER

MUST HAVES

Buying Playmobil as an adult is absolutely unacceptable, unless it's a really cool set like this Ghostbusters one, or you're bored and it's nearby.
£52.99 Iwantoneofthose.com

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Some good old-fashioned fingers-in-the-flippin'-mush action from Employed To flippin' Serve.
£14.99 Employedtoserve.bandcamp.com

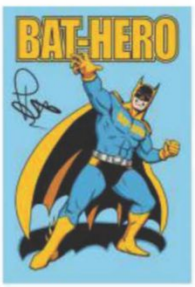
Recreate the feeling of pressing your thumbs into your eyelids with this killer tie-dye number from Waterparks.
£16.80 Merchnow.com

Take rugs, not drugs, with this spectral-ass carpet. Make your floor look like a wizard's hat because, come on, that's awesome.
$45.80 (£35.28) Emohstore.com

Celebrate The Simpsons with a semi-abstract deep cut in T-shirt form.
£20 Pet-shop.co

Make that goofy home video of your cousin lighting a fart look Hollywood-ready by filming it from a drone. Best BBQ ever!
£34.40 Amazon.co.uk

With this Knocked Loose hat, you can always have clowns on your mind. Doze in a deckchair and be haunted by dreams filled with manic cackles! Fun!
$32 (£24.64) Allinmerch.com



Confuse even your geekiest of friends with this signed, guaranteed non-copyright-infringing print from insane comics ace Chip Zdarsky.
$35 (£26.95) Thepushp.in

There's no way Jonathan Davis wears swimming trunks – he swims in his kilt like a McBoss.
£12.99 Emp.co.uk

If you've ever wondered whether we live in the End Times, here you go: it's a barbecue that charges your phone. Ragnarok is around the corner.
£112.98 Amazon.co.uk

An alien in a Hawaiian shirt and Speedos getting an Earth tan – if you want more than that from a vest, you want more than State Champs are offering.
£23.99 Impericon.com

Turn a nearby child into a space adventurer, or yourself into a giant space adventurer! This is a small child's backpack, is what we're saying.
£30 Suck.uk.com

WORDS: MIKE RAMPTON

Why do you never see Anthrax hanging round the Royal Courts of Justice? Because something something "judge dread". This needs work. Good flag!
£12.99 Grindstore.com

Have you ever watched Daria? Oh man, it's so good. Wear this and watch Daria, then wash it and watch Daria again.
$16.72 (£12.85) Hottopic.com

Have you ever wanted to buy a really expensive bottle of gin with genuine motorbike parts in it? No? Well, fair enough really. It's, like, dumb?
€900 (£693) The-archaeologist.com

MTV hardly play music anymore, and you don't have milk teeth anymore. What a perfect combination!
$7 (£5.39) Merchnow.com

Celebrate the return of Rick & Morty with this loving board game tribute to one of its earliest needlessly disgusting episodes.
$29.99 (£23) Thinkgeek.com

Transform your living room into King's Landing with this House Lannister cardboard mask/crest/trophy/sigil/whatever, you big dork.
£14.99 Firebox.com

WE ARE THE IT CROWD

HERE'S SOME IT-RELATED THINGS YOU MAY OR MAY NOT LIKE, COULROPHOBIA DEPENDING...

"You'll float too" reads this IT poster, which is a bit sinister for our liking. You'll end up ripped off the wall and screwed up in the bin if you carry on, mate.
£4.99
Ebay.co.uk

Stick these stickers on some Pringles in Tesco, put another can in front, then stand back and wait for bants.
£2.50
Etsy.com

No, we're fucking not going to say 'hello', and no we don't want one of your poxy balloons, either. Go away, horrible clown.
$16.72 (£12.87)
Hottopic.com

There are definitely cheaper ways to freak out a person who doesn't like clowns, but do they have some little balloons on sticks? No they don't.
£99.99
Forbiddenplanet.co.uk

This version of Pennywise is holding a boat. So you better be a strong swimmer if you've any chance of getting away from him. Good luck with that.
£12.99
Emp.co.uk

Been thinking about starting your own children's party business? You'll go down an absolute treat with the kids while wearing this. No really, they'll love it.
£46.98
Escapade.co.uk

GIGS DON'T MISS

TRASH BOAT

ST ALBANS POP-PUNKS HIT THE ROAD FOR THE BIGGEST SHOWS OF THEIR CAREER SO FAR. ALL ABOARD...

YOU HAVE A LOAD OF UK SHOWS COMING UP – ARE YOU EXCITED?

TOBI DUNCAN *(VOCALS)*: "Yeah, this is our first UK headline tour since we released [2016 album] Nothing I Write… so it's going to be nice to make the step up. People have had time to digest those songs, so it'll be cool to see how they respond live."

HOW HAVE YOU BEEN GOING DOWN ON THE RECENT SUPPORT SHOWS?

"Way better than we could have expected. The Trophy Eyes shows were off the chain. Our headline gigs were smaller obviously, and we half expected people to just politely stand watching, but there was a good chunk of kids at every show getting involved. That was awesome."

ARE THERE ANY PARTICULAR DATES ON THIS RUN YOU'RE LOOKING FORWARD TO?

"I've been going to the Underworld in Camden for years. That's a big one for us. I've been saying since I was a kid that if I could be in a band that played a sold-out show there then I'd be set."

WHAT CAN WE EXPECT FROM THE SHOWS?

"An energetic live performance. I feel like I'm lazy in a lot of areas of my life, but not when I'm onstage. I love getting in people's faces, I love when people get in *my* face. Expect crowd-surfing, stage-diving, head-walking and as much emotional and physical interaction as possible."

YOU'VE GOT BROADSIDE AND HOMEBOUND OPENING ON THIS TOUR – HAVE YOU PLAYED WITH THEM BEFORE?

"Broadside are a new one for us. They're a great band that people should definitely check out – both bands are – because we want to make a real night of every show. Homebound are our boys from back in the day – we did our first ever run of shows with them, so it's nice to take them out on this tour."

YOU HAVE A GERMAN TOUR IN OCTOBER, TOO – IS THAT A BIG ONE FOR YOU?

"Yeah, it's with Silverstein. It's going to be nice to do a tour like we would in the UK, but in Germany. The drives will be short and the shows have almost sold out, so that's going to be a good one."

WHAT DOES THE REST OF THE YEAR LOOK LIKE FOR TRASH BOAT?

"We have until March or April next year booked up, but details haven't been announced yet so I can't say anything. It's going to be *sick* though."

HAVE YOU BEEN WORKING ON ANY NEW MUSIC?

"We're still in the early stages of writing, but we're working on our new album."

HOW'S IT COMING ALONG SO FAR?

"We've got some decent demos and the initial vibe is really good. I had a bit of a mental block on what I want to call the album and what I want the artwork to be and the general vibe. I've been stressing about it all, but in classic *me* fashion I thought of the whole package while sat behind merch the other day."

WILL IT BE CLASSIC TRASH BOAT OR MORE OF A PROGRESSION?

"I don't really know yet, we've just been writing what we like to hear, bouncing sounds off each other. I'll have to wait until it's out and someone else can tell us whether it's Trash Boat or not!"

DATES: Southampton Talking Heads September 17, Cardiff Clwb Ifor Bach 18, Liverpool Magnet 19, Nottingham Rock City 20, London Camden Underworld 22, Leeds Key Club 23, Manchester Rebellion Rock Bar 24, O2 Academy2 Newcastle 25, Glasgow G2 26, O2 Institute3 Birmingham 27. Support: Broadside and Homebound.

WORDS: DAN SLESSOR **PHOTO:** CHRIS CASEY

YOUR WEEK!

KERRANG! DAY SEPTEMBER 13

GLASGOW Jaret Reddick, The Lounge Kittens (O2 ABC2)
LONDON Charly Bliss (Old Blue Last)
LONDON Dead By April, Siamese (O2 Academy Islington)
MANCHESTER American Head Charge, Once Human, In Death (Club Academy)
OXFORD Fangclub (Cellar)

THURSDAY SEPTEMBER 14

BRISTOL The Maine, The Technicolors, Night Riots (Thekla)
LONDON Yonaka (Borderline)
NEWCASTLE American Head Charge, Once Human, In Death (O2 Academy2)
NOTTINGHAM Voodoo Six, Skam (Rock City Basement)

FRIDAY SEPTEMBER 15

BRIGHTON Jaret Reddick, The Lounge Kittens (Concorde 2)
BRISTOL Great Cynics, Austeros, Bad Sleep (Crofters Rights)
GLASGOW American Head Charge, Once Human, In Death (Audio)
LIVERPOOL Charly Bliss (Studio 2)
LONDON Fangclub, Misfires (Thousand Island)
LONDON The Maine, The Technicolors, Night Riots (KOKO, Camden)
NORWICH Life Of Agony (Waterfront)
OXFORD Wars, Chapter & Verse (O2 Academy2)

SATURDAY SEPTEMBER 16

BRIDGWATER Chapter & Verse, Wars (Cobblestones)
BRIGHTON Fangclub (Joker)
BRISTOL Jaret Reddick, The Lounge Kittens (Thekla)
LEEDS Charly Bliss (Headrow House)
MANCHESTER Life Of Agony (Gorilla)
MANCHESTER The Maine, The Technicolors, Night Riots (Club Academy)
MANCHESTER Milestones, The Gospel Youth, Autumn Ruin (Sound Control Basement)
SCUNTHORPE American Head Charge, Once Human, In Death (Lincoln Imp)

SUNDAY SEPTEMBER 17

BIRMINGHAM The Maine, The Technicolors, Night Riots (O2 Institute2)
FALKIRK Ruts DC (Warehouse)
GRIMSBY Voodoo Six (Yardbirds Club)
NOTTINGHAM The Gospel Youth, Milestones (Bodega)
NOTTINGHAM Jaret Reddick, The Lounge Kittens (Rescue Rooms)
SOUTHAMPTON Trash Boat, Broadside, Homebound (Talking Heads)

MONDAY SEPTEMBER 18

BRIGHTON The Maine, The Technicolors, Night Riots (Haunt)
CARDIFF Trash Boat, Broadside, Homebound (Clwb Ifor Bach)
LONDON The Struts (Electric Ballroom, Camden)
MILTON KEYNES American Head Charge, Once Human, In Death (Craufurd Arms)
NOTTINGHAM Life Of Agony, Aaron Buchanan & The Cult Classics, Blood Runs Deep (Rescue Rooms)
NOTTINGHAM Mayday Parade, With Confidence, All Get Out (Rock City)
SOUTHAMPTON The Gospel Youth, Milestones (Joiners)
WOLVERHAMPTON Jaret Reddick, The Lounge Kittens (Slade Rooms)

TUESDAY SEPTEMBER 19

BOURNEMOUTH American Head Charge, Once Human, In Death (Anvil)
CARDIFF Alazka (Fuel Rock Club)
LIVERPOOL Trash Boat, Broadside, Homebound (Magnet)
LONDON Foo Fighters, IDLES (O2 Arena)
LONDON Milestones, The Gospel Youth (Assembly, Camden)
NEWCASTLE Life Of Agony (Northumbria Institute)

RIDER OF THE WEEK

ARTIST: Milk Teeth

Taking inspiration from the star of Jurassic Park and Bon Jovi pre-show, it's no wonder this lot *rip* live...

MILK TEETH

10 x bags of Doritos (only the 'good' flavours)
24 x bottles of liquid ice (chilled)
1 x drink that rappers like
Endless hummus and pitta
1 x framed photo of Jeff Goldblum
1 x bag of apples
1 x Champagne Dom Perignon (to be shaken over the band after the show)
10 x bags of Skittles (red ones only)
1 x tomato juice
1 x Jason Derulo CD
4 x cute puppies
1 x life-size cardboard cut-out of Al Pacino
20 x Chicken McNuggets
1 x erotic cake

All venue staff must mouth the words 'I love you' if making eye contact with the band

Dressing room must have big mirrors with industrial fans, so the band can recreate Bon Jovi-style big hair moments before the show

Be nice or go away

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

SLIPKNOT COVERS, BUT WITH BANJOS

KERRANG.COM

Let's be real for a second, you always wondered what Slipknot would sound like if they played banjos instead of guitars, right? *No?* Okay, well, this banjo-centric cover of Psychosocial is still well worth your time. Because, funny.

PUP'S NEW VIDEO. IT'S WELL GOOD

YOUTUBE.COM

When it comes to making music videos, there's forward-thinking and then there's *this*. We don't want to spoil the surprise too much, but you can actually *play* the new PUP video for Old Wounds. No, no, we mean that as literally as you can imagine – you can totally *play* it. For fans of retro gaming and rad bands being rad bands and doing rad band things.

POP GOES... BLACK METAL

YOUTUBE.COM

It had to happen one day. There's been almost every other spin on the 'genre reinvented as other genre' thing, but pop songs in the style of black metal? This is a first, thanks to evil YouTube wizard Woods Of Trees. *stalks eBay listings for Adele patches*

MY FIRST GIG

WHO: BILLY TALENT AND REUBEN, LONDON, ASTORIA, 2006

GIG DADS, A MOSH DEBUT, NEW FRIENDS AND A LIFETIME OF INSPIRATION... THIS ONE HAD IT ALL!

WORDS: JAMES HINGLE **PHOTO:** PAUL HARRIES

JUSTINE JONES, EMPLOYED TO SERVE

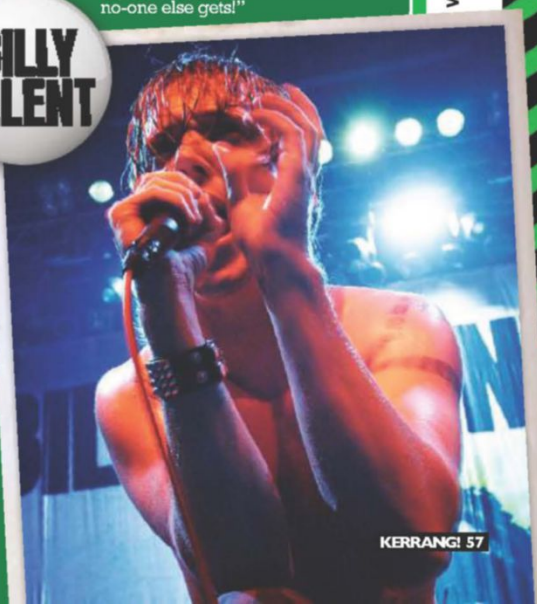
"The first show I ever went to was Billy Talent headlining the Astoria with Reuben opening, which is cool because our band is main support on Jamie Lenman's Lenmania in November. Reuben were from Ash Vale, which is two stops away from us in Woking, so they were like hometown heroes.

"I went with some friends and my friend's dad. I wasn't allowed to go to London shows alone for a while because my parents were funny about it. But we had a 'gig dad' with us, so that made it okay.

"I was really into Billy Talent at the time – it was around the Billy Talent II album – but when I saw Reuben I was like, 'Oh, my God! What is this?!' because they were so heavy and it was amazing. The crowd was insane, it was my first ever mosh-pit experience, and it was the perfect way to get my frustrations out. It was also a good way of meeting new people; everyone seemed so friendly because it felt like we were all in it together. I loved how everyone became united, because we were all there for the same reason, all supporting the same cause. That gig provided a gateway into heavier things.

"Since then, I always wanted to be in a band. It's so much fun because you get to travel with your friends and play music. That's especially good when it's weird stuff that no-one else gets!"

BILLY TALENT



MY VENUE

THE GLOBE

CARDIFF

125 ALBANY RD, CARDIFF, CF24 3NS

BILLY SMITH, MARKETING ASSISTANT

COULD YOU TELL US A BRIEF HISTORY OF THE GLOBE?

"It was established as a cinema from the late-1980s showing all sorts of films from classics to Bollywood movies. From 2008 it was acquired by a local promoter who converted it into a live music venue but retained some of its cinematic charm with the original balcony to view the stage."

AND WHAT'S YOUR ROLE WITHIN THE VENUE?

"I am a marketing assistant based in the head office in Bristol, and I maintain The Globe's website and social media pages. This involves updating listings, posting regularly from the pages about new gigs, growing social awareness for the venue and developing a presence online. I love it – The Globe is a really special venue with a great heritage, so I'm proud to be a part of it."

TELL US A BIT ABOUT THE WORKINGS OF A VENUE?

"Much like any venue, there's always work to be done – from maintaining the building itself, updating posters around the venue, stocking the bars and loading bands in, to finally opening the doors to welcome customers for a great evening of music. There's never a dull moment in a venue."

WHY IS THE VENUE IMPORTANT TO THE LOCAL SCENE?

"The Globe is incredibly important to the local scene as it is so flexible. It provides a platform for older, heritage acts to play in Cardiff that might not frequently visit, but at the same time, more contemporary and up-and-coming bands are equally booked to perform. It attracts such a diverse audience throughout the space of a week that I feel it's a cornerstone of the Cardiff scene."

COULD YOU TELL US ABOUT THE BEST ROCK GIGS TO HAPPEN THERE AND WHY?

"We've had some amazing bands in the first half of this year! My personal favourites have been The Answer, Frank Carter & The Rattlesnakes and The Ataris. Rock music always does really well in Cardiff – it's been an honour to host those shows."

WHAT DOES THE FUTURE HOLD?

"We've got some amazing events coming up in the latter half of the year. I'm really excited for Young Guns and Focus. We've got some amazing tribute acts coming through, too – who doesn't love a Bon Jovi tribute?!"

FINALLY, WHAT CHALLENGES DO YOU FACE IN 2017?

"We're always trying to find ways to up our game to remain one of the best venues in Wales. Trying to broaden the array of bands and promoters that we work with, to keep fresh bands coming up is important to us, as well as giving our dedicated patrons what they want. That diversity will be our strength."

BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Camden Roundhouse 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALTER BRIDGE
London Royal Albert Hall October 2 – 3, Edinburgh Usher Hall 5, Dublin Olympia 7, Belfast Ulster Hall 8.

ANDREW W.K.
Portsmouth Wedgewood Rooms November 9, London O2 Forum Kentish Town 10, Cardiff Great Hall 11, Norwich Waterfront 12, O2 Ritz Manchester 13, Glasgow Garage 14, O2 Academy2 Birmingham 15.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

ARCANE ROOTS
London King's Cross Scala October 5, Wolverhampton Slade Rooms 6, Manchester Academy III 7, Glasgow King Tut's 8, Belfast Empire Music Hall 9, Dublin Whelan's 11, Liverpool Arts Club 13, Brighton Haunt 14, Bristol Fleece 15, Leeds Key Club October 17, Edinburgh Mash House 18, Nottingham Rock City Basement 19, Peterborough Met Lounge 20, Stoke Sugarmill 21, Guildford Boileroom 22.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

BABY IN VAIN
Newcastle Think Tank? October 1, Glasgow Broadcast 2, Aberdeen Tunnels 3, Edinburgh Sneaky Pete's 4, Leeds Headrow House 5, Leicester Cookie 8, London Camden Assembly 9, Bath Moles 10, Southampton Joiners 12, Birmingham Actress & Bishop 14, Nottingham Bodega 15, St Albans Horn 19, Tunbridge Wells Sussex Arms 20.

BRAND NEW
London O2 Academy Brixton November 18, O2 Academy Glasgow 19.

BURY TOMORROW
Dover Booking Hall October 19, Southend Chinnerys 20, Brighton Concorde2 21, Norwich Waterfront Studio 22, Peterborough Met Lounge 24, Doncaster Vintage Bar 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows).

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Paradise Lost, Dying Fetus, Warning, Nordic Giants, Gatecreeper. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DECAPITATED
Norwich Waterfront November 8, Nottingham Rescue Rooms 9, Bristol Thekla 10, O2 Academy2 Birmingham 11, Portsmouth Wedgewood Rooms 12, Stoke Sugarmill 13, Glasgow Classic Grand 14, Leeds Key Club 15, Manchester Academy III 16, London Underworld Camden 17. Support: King Parrot, Venom Prison, Thy Disease.

DON BROCO
London Alexandra Palace November 11. Support: State Champs, Counterfeit.

DRAGONFORCE
Glasgow Garage October 4, Newcastle Riverside 5, York Fibbers 6, Sheffield Corporation 7, Manchester Sound Control 8, O2 Academy2 Birmingham 11, Cardiff Globe 12, London Camden Electric Ballroom 13, Portsmouth Wedgewood Rooms 14, Tunbridge Wells Forum 15.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EMPLOYED TO SERVE
Brighton Hope & Ruin November 3, Oxford Wheatsheaf 4, Leeds Temple Of Boom 5, Newcastle Underground 6, Manchester Rebellion 7, Birmingham Flapper 8, Nottingham Bodega 9, Edinburgh Opium 10, London Dome 11.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde II 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

FIREBALL FUELLING THE FIRE TOUR 2017
Line-up: Reel Big Fish, Anti-Flag, Mad Caddies, Sweet Little Machine. O2 Ritz Manchester October 11, O2 Academy Bristol 12, O2 Academy Leicester 13, O2 Academy Leeds 15, London O2 Forum Kentish Town 16 – 17, O2 Academy Newcastle 18, O2 Academy Glasgow 19, O2 Academy Liverpool 20, O2 Academy Sheffield 21.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOO FIGHTERS
London O2 Arena September 19. Support: Idles.

FOZZY
O2 Academy2 Birmingham October 27, Dublin Tivoli 28, Belfast Limelight II 29, Chester Live Rooms 31, Manchester Waterfront November 1, London O2 Academy Islington 2, Sheffield Corporation 3, Glasgow Garage 4, Newcastle Riverside 5.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute

JUST ANNOUNCED

PHOTO: CHRIS CASEY

ARCANE ROOTS
Date added: London Strongrooms September 16.

CRADLE OF FILTH
Belfast Limelight October 30, Dublin Academy 31, Manchester O2 Academy2 November 2, Glasgow Garage 3, Birmingham O2 Institute 4, Leeds Church 5, Oxford O2 Academy 7, Southampton Engine Rooms 8, Northampton Waterfront 9, London Electric Ballroom 10, Bristol Bierkeller 11. Support: Savage Messiah.

FRANK IERO AND THE PATIENCE
Date added: London Omeara October 21.

LACUNA COIL
London O2 Shepherd's Bush Empire January 19, 2018.

MANCHESTER ORCHESTRA
Manchester O2 Academy2 October 21, Glasgow Garage 22, Leeds Church 23, Birmingham O2 Institute2 24, London O2 Shepherd's Bush Empire 26, Brighton Concorde 2 27, Bristol SWX 28. Support: Slothrust.

QUICKSAND
Nottingham Rescue Rooms November 24, Manchester Sound Control 25, London O2 Academy Islington 26.

THE BRITISH SOUND PROJECT

Line-up: Mallory Knox, Twin Atlantic, Deaf Havana, Lonely The Brave, Pulled Apart By Horses, Fatherson and more! Manchester Victoria Warehouse September 29.

Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

FRANK IERO AND THE PATIENCE
Newcastle University September 20, Liverpool Arts Club 21, Leeds Key Club 22, Manchester Academy III 24, Brighton Concorde2 25, Bristol Fleece 26, London Dome Tufnell Park 27, Cardiff Globe October 8, Norwich Waterfront 9, Edinburgh La Belle Angele 11, Aberdeen Garage 12, Glasgow Garage 13, Sheffield Plug 15, Nottingham Rescue Rooms 16, Colchester Arts Centre 17, Portsmouth Wedgewood Rooms 18, Wolverhampton 19, Aldershot West End Centre 20. Support: Dave Hause, The Homeless Gospel Choir, Paceshifters.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowlands 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3. Support: Against The Current, Milk Teeth, nothing nowhere.

HIM
Glasgow Barrowlands December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

IN HEARTS WAKE
Norwich Waterfront Studio October 3, Birmingham Asylum 4, Cardiff Clwb Ifor Bach 5, London Underworld Camden 6, Southampton Joiners 7, Leeds Key Club 8, Newcastle Think Tank? 10, Glasgow Attic 11, Manchester Sound Control 12, Nottingham Rescue Rooms 13. Support: Gideon, Silent Screams.

KERRANG! TOUR 2017
Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

KVELERTAK
Brighton Haunt October 23, Newcastle Think Tank? 25, Sheffield Corporation 27, Nottingham Rescue Rooms 29. Support: Puppy.

LENMANIA
Line-up: Jamie Lenman, Employed To Serve, Palm Reader, Fizzy Blood, Bad Sign, In Dynamics, St Pierre Snake Invasion, Broker, Hannah Lou Clark. London Dome & Boston Music Rooms November 11.

LIFE OF AGONY
Norwich Waterfront September 15, Manchester Gorilla 16, Nottingham Rescue Rooms 18, Newcastle Northumbria Institute 19, Glasgow Garage 20, O2 Institute Birmingham 21, London Electric Ballroom Camden 23.

MACHINE GUN KELLY
O2 Academy Birmingham September 22, London O2 Academy Brixton 23, O2 Academy Leeds 24, O2 Academy Newcastle 26, O2 Academy Glasgow 27, O2 Ritz Manchester 28, Nottingham Rock City 29, O2 Academy Bristol 30.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
Hull Welly Club October 17, Middlesbrough Empire 18, Glasgow Saint Luke's 19, Leeds Brudenell Social Club 21, Manchester Academy3 22, O2 Academy2 Birmingham 23, London Garage 25, Norwich Arts Centre 27, Bristol Fleece 28, Bournemouth Old Fire Station 29, Portsmouth Wedgewood Rooms 30.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowlands 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

MAYDAY PARADE
Nottingham Rock City September 18, Leeds Stylus 19, O2 ABC Glasgow 21, Manchester Academy 22, O2 Institute Birmingham 23, O2 Academy Oxford 25, Cambridge Junction 26, Brighton Concorde 2 27, Southampton Engine Rooms 28, O2 Academy Bristol 29, London O2 Forum Kentish Town 30. Support: With Confidence, All Get Out, Waterparks.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

METALLICA
London O2 Arena October 22 and 24, Glasgow SSE Hydro 26, Manchester Arena 28, Birmingham Genting Arena 30. Support: Kvelertak.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28.

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5.

NECK DEEP
O2 Academy Newcastle October 7, O2 Academy Glasgow 8, Nottingham Rock City 9, Norwich UEA 11, Cardiff Great Hall 12, London O2 Academy Brixton 13, O2 Apollo Manchester 14. Support: As It Is, Real Friends, Woes.

NEW FOUND GLORY
Cardiff Tramshed September 20, O2 Academy Oxford 21, Norwich UEA 22, London O2 Forum Kentish Town 23, Portsmouth Pyramids 25, O2 ABC Glasgow 27, O2 Academy Newcastle 28, Manchester Academy 29, O2 Academy Birmingham 30, O2 Academy Leeds October 2, Nottingham Rock City 3, O2 Academy Bristol 5, London O2 Forum Kentish Town 6, London Camden Electric Ballroom 7, London Camden Underworld 8. Support: ROAM.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

ONE OK ROCK
O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowlands 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

PAPA ROACH
O2 Academy Birmingham October 5, Nottingham Rock City 6, O2 Academy Glasgow 7, London O2 Academy Brixton 10, O2 Apollo Manchester 11.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

PLACEBO
Edinburgh Usher Hall October 7, Dundee Caird Hall 8, Doncaster Dome 10, Blackpool Empress Ballroom 11, Reading Rivermead 13, Cardiff Motorpoint Arena 14, Portsmouth Guildhall 16, Swindon Oasis 17, Plymouth Pavilions 20, Wolverhampton Civic Hall 21, London O2 Academy Brixton 23.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30.

QUEENS OF THE STONE AGE
London SSE Arena, Wembley November 18, Manchester Arena 19, London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROLO TOMASSI
London Borderline November 4. Support: Conjurer.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

ROYAL REPUBLIC
London Camden KOKO December 1.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

STRAY FROM THE PATH
London Camden Underworld October 5, Leeds Key Club 6, Glasgow G2 7, Manchester Rebellion 8, Cardiff Globe 9, Birmingham Mama Roux's 10.

THE STRUTS
London Camden Electric Ballroom September 18.

SWMRS
Southampton Joiners September 29, Leeds Key Club 30, Glasgow Stereo October 1, Nottingham Bodega 2, Manchester Academy III 4, Birmingham Mama Roux's 5, London O2 Academy Islington 6, Liverpool Buyers Club 8, Dublin Fibbers Magee 9.

THY ART IS MURDER
Cardiff Uni October 3, Leeds Key Club 4, Glasgow Garage 5, Manchester Club Academy 6, O2 Academy2 Birmingham 7, London Electric Ballroom Camden 8, Nottingham Rescue Rooms 9. Support: After The Burial.

WATERPARKS
Bristol Fleece September 21, Nottingham Rescue Rooms 22, O2 Academy2 Newcastle 23, Glasgow King Tut's 24, Leeds Key Club 26, Manchester Academy 3 27, London Camden Underworld 28, O2 Academy2 Birmingham 29, Brighton Haunt 30.

WEEZER
O2 Academy Leeds October 23, O2 Academy Glasgow 24, O2 Apollo Manchester 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28. Support: Ash.

WHILE SHE SLEEPS
O2 Academy Sheffield December 8.

WOLF ALICE
O2 Academy Bristol November 8, O2 Apollo Manchester 9, Glasgow Barrowlands 11 – 12, O2 Academy Newcastle 13, Nottingham Rock City 15, O2 Academy Birmingham 16, Norwich UEA 17, O2 Academy Leeds 18, Brighton Dome 20, O2 Guildhall Southampton 21, London Alexandra Palace 24, Belfast Ulster Hall 27, Dublin Olympia 28.

WSTR
O2 Academy2 Liverpool October 31.

THE XCERTS
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EDITORIAL

WHAT'S YOUR FAVOURITE EVER NINE INCH NAILS SONG...

ACTING EDITOR: Sam Coare (*March Of The Pigs. 'STEP RIGHT UP!'*)
ART EDITOR: Steve Beech (*Head Like A Hole… the Garage in Islington club classic*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Only. Because the way Trent says, 'Your world, that is,' never fails to make me smile*)
DEPUTY ART EDITOR: Matt Dykzeul (*Heresy – I remember thinking this was the most evil thing ever when I was 14*)
PRODUCTION EDITOR: Emily Carter (*It's an obvious one, probably, but Hurt*)
LISTINGS EDITOR: James Hingle (*Into The Void, because it makes me feel like I'm diving into a void*)
CONTRIBUTING EDITORS: Katie Parsons (*Something I Can Never Have – dark, haunting, beautiful, nasty… perfect*), Jennyfer J. Walker (*None of 'em. I can't stand Trent Reznor's sleazy voice*)
DIGITAL EDITOR: Bob Foster (*The Day The World Went Away 'cause it's the first single I ever owned in 1999. It made me feel moody but sophisticated*)

CONTRIBUTORS: Matt Allen, Steve Beebee, Paul Brannigan, Woody Cecilia, Ryan De Freitas, Hannah Ewens, George Garner, James Hickie, Sam Law, Alistair Lawrence, John Longbottom, James MacKinnon, Jake Richardson, Amit Sharma, Tom Shepherd, Dan Slessor, Mark Sutherland, Olly Thomas, Ben Tipple, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

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SPECIAL THANKS TO: Stu Garneys (*Wish. Nostalgia for me, simple as that*), James MacKinnon (*Wish – because raves are SO much better with electroshock therapy*).

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THE ULTIMATE
ROCKSTAR TEST

BEN BARLOW
NECK DEEP

FROM ANCIENT POP-PUNK HISTORY TO TEEN WOLF JAMS, BEN GETS DEEP...

ON ROCK'N'ROLL...

HAVE YOU EVER SHED BLOOD IN THE NAME OF ROCK?

"Just the other day, I punched Dani [Washington, drummer]'s cymbal and cut my hand pretty bad. I do have a tendency to get injured on the road, but not necessarily involving the shedding of blood. I like to jump off things, so it's more strains and sprains and bruises. I'm a bit of an idiot in that respect – if something seems dangerous, I'll probably try it! I've got a pretty high pain tolerance and I'm used to the odd tumble by now."

WHAT'S THE MOST CHAOTIC SHOW YOU'VE EVER PLAYED?

"We were playing in Sydney and the security were being really, really rough. Notably so, to the point where the crowd were starting to get riled up. Dani was throwing drumsticks at them and the crowd was giving them so much shit that the security guys just ended up leaving. They were really awful, to the point where, even though everyone got even rowdier, the show was actually safer after they left. It fired everyone up and it was a great show in the end."

HAVE YOU EVER CAUSED TROUBLE AT AN AIRPORT OR ON A PLANE?

"No, not really. We've never had a run-in with the law. If we're bored in the airport, we might ride our flight cases around, or our guitar-tech might run around with his shirt off. We've dicked around and made a nuisance of ourselves, but nothing really serious. We're not very rock'n'roll when it comes to that sort of thing."

Nope, no arguments from us...

FAILURES AND F'UPS...

HAVE YOU EVER GOT THE NAME OF THE CITY YOU WERE PLAYING WRONG?

"I've said a few stupid things. I'm not sure if I've done that, but I've definitely got band names wrong and they weren't too happy about it. At a really early show, I got a band's name who we were playing with wrong and I think they still hate us. No, I'm not going to tell you who it is."

HAVE YOU EVER HAD A SHOW GO COMPLETELY TITS UP?

"The first show of the All Time Low tour in America was a bit weird. It was one of our first with [guitarist] Sam Bowden and we were buzzing. You expect a bit of technical difficulty from time-to-time, but this was 20 minutes out of a 40-minute slot. It happened just after Jeremy McKinnon [A Day To Remember] came on for a guest spot! He cursed us and left us..."

Sounds like a day to forget, eh? See what we did there...

LIFESTYLES OF THE RICH AND FAMOUS...

WHO'S THE MOST FAMOUS NECK DEEP FAN YOU'VE MET?

"One was Mark Hoppus. blink-182 are pretty much my favourite band of all time, so getting to work with him was a dream come true. Even to just meet him at one time would have let me die happy, so that's bucket list stuff right there. It's insane! Away from music, maybe Tyler Posey from Teen Wolf. I don't think it's any secret that he's a pop-punk kid and he loves the band."

WHAT'S THE MOST INCONVENIENT PLACE YOU'VE EVER BEEN RECOGNISED?

"At a urinal, which does happen on occasion. People wanna high-five you, and I'm going, 'I've got my hand on my dick, dude. I'm not going to give you a high-five right now.' That's always a pretty weird one."

A good way to slap-dry your hands, though...

ON THE HYPOTHETICAL...

IF YOU COULD HAVE A CONVERSATION WITH ANYONE FROM HISTORY, WHO WOULD IT BE?

"There's so many musicians, like John Lennon, but I think I'd go for someone non-musical who literally changed the world. I'd say maybe JFK, even though he was stopped before he could really change the world. I think he was one of the last politicians, certainly the last American politician, who was really trying to do something good."

WHAT WOULD YOU LEAVE IN A TIME CAPSULE TO REPRESENT YOURSELF?

"Probably some lyric sheets. I'm more proud of my writing than my singing. I think I've come a long way with my voice, but writing has always been my passion. The lyrics would be like finding some old Egyptian scroll for future archaeologists. They could find it in 10,000 years and be trying to figure out the meaning."

Like, 'Where are these gold steps of which these Deep Necks speak?'

SPIRITUAL HEADMELTER...

ASSUMING WE DON'T BLOW OURSELVES UP, WHAT WILL BE THE FINAL STEP IN HUMAN EVOLUTION?

"Some sort of higher connection with yourself, which in turn will allow you to connect with your fellow people better. Maybe some sort of powerful mind-evolution where you can communicate telepathically and have an empathetic link with your fellow humans."

Is that all? We were hoping for hover-feet...

"I'M NOT GOING TO GIVE YOU A HIGH-FIVE AT A URINAL..."

BEN BARLOW

THE VERDICT

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